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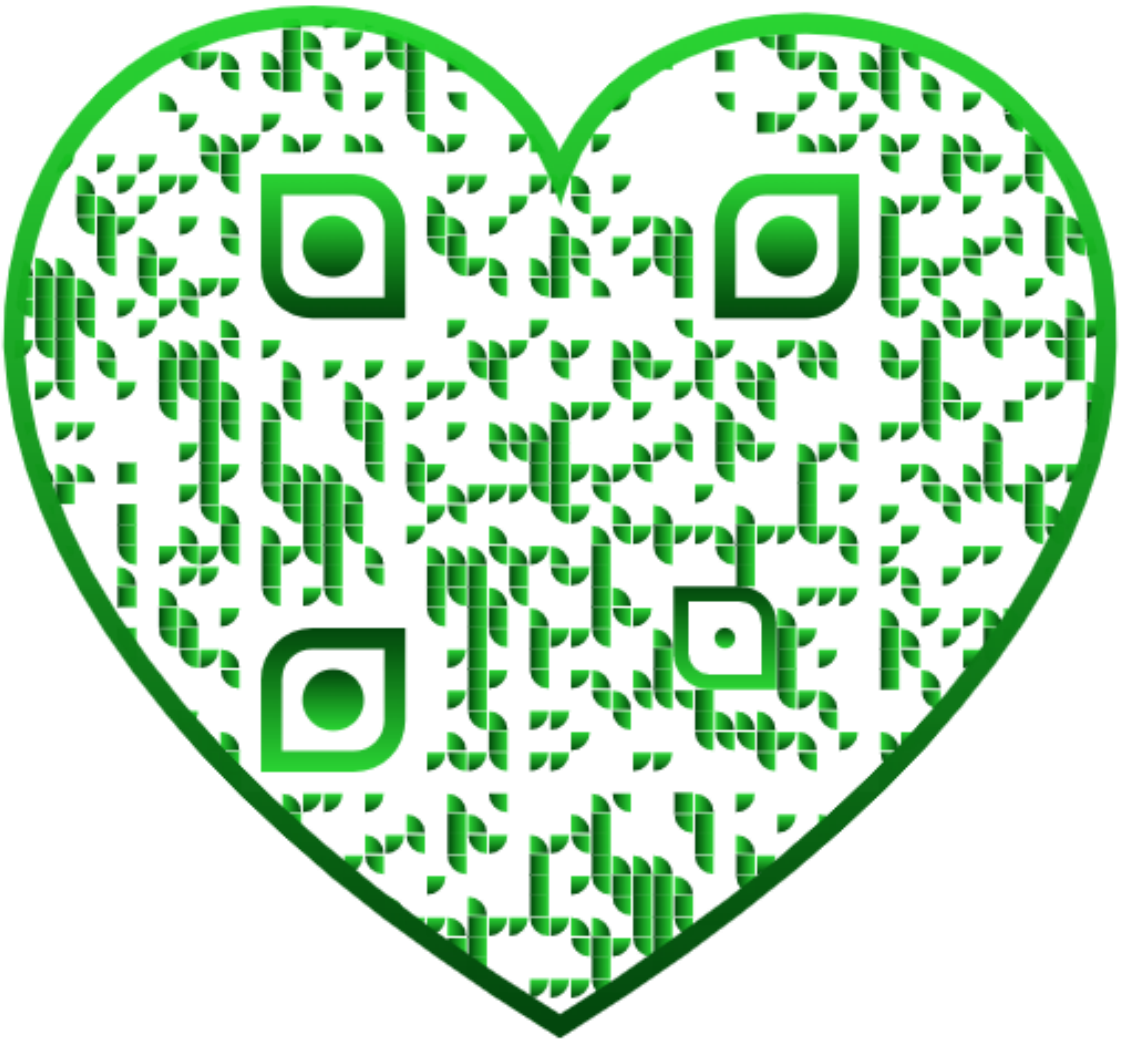

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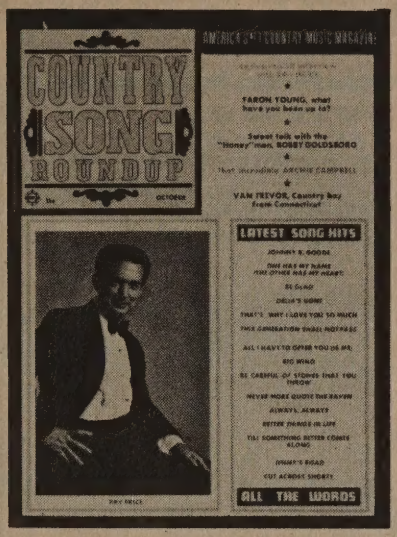

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THE MOODY BLUES Speak Out

What do the record artists themselves think about the present system of record recording, production, and merchandising? Do they feel they could do a better job of it or that everything is fine just as it is? These and other questions cross every successful artist's mind. Each artist has his own way of approaching the problem. The Rolling Stones, for instance, have no plans to start their own record company when their contracts are up; The Beatles already have; in a recent issue of Hit Parader Dave Rubinson talked about his method of dealing with records, rock groups and the market; now we're going to find out what the Moody Blues have to say about their plans and their first record company venture: Threshold Records.

This interview took place in New York City when two of the Moodies flew in from London especially to announce the formation of Threshold.

HP: What exactly are you up to besides pushing a new album?

MIKE: Well, we've at last formed our own record label, and we've got a new Moody Blues album completed which is going to be the first release on the new label. The new label is called Threshold, and I'm here to tell you all about it.

HP: Who's distributing it in the United States?

MIKE: London Records.

HP: Exactly why - a record label?

GRAHAM: We wanted artistic control, what was released on the label - which means it had to be a new label - we couldn't do it within the structures of London Records as it is. And the main reason we wanted to have a label was to get rid of the bloodsuckers in the business, you see. I'm not sure what the scene is over here, but in London if you want to get any kind of recognition, you need to get yourself a manager who wants something like 20%, 25%, and then an agent who wants 10%, 15% and then a press man who wants $50 and the whole thing you know, promotion man who wants 2.7% of all the records and you end up doing free concerts everywhere. And what we want to do - we want to get the label, to use the success of the Moody Blues, to get the label off the ground. And we have a high standard of quality of acts so the label comes to stand for something so that eventually the situation comes to be that if we find an act that we think needs something to say - people need to listen to them, we can release them on the label,

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THE RASCALS

Rock In New York City

"As soon as we started playing together that first night, that was it," says Dino Danelli, twenty-five year old drummer for the Rascals. "There was a sound there that was fantastic. All of a sudden there it was and we all knew it. . ..It felt so good that we all started to laugh. You know how when you feel so good you start to laugh?" He grins.

Dino talked about himself and the Rascals during a recording session for their new Atlantic album. He no longer gives interviews, and shies away from teen magazines. "What does it mean to be a star?" he asks -- he prefers to talk about what he and the group have been through. And Dino has done a lot -- he's been a drummer for fifteen years.

New York was where he started out, playing jazz drum gigs with the big bands like Lionel Hampton. He'd heard Ray Charles and been turned on to soul, but it wasn't until he did a stint on Bourbon Street in New Orleans that he discovered the r & b sound that makes the Rascals not only one of the top white rock groups but puts them consistently on the r & b charts as well. "The *roots* are all there in the South. You listen and learn playing with old funky cats. New Orleans taught me a lot and changed the direction I was going musically, from jazz to r & b."

Coming back to the city, Dino made a reputation around town as a hot young drummer with a new idea of what he wanted to do -- rock. For years, he played short gigs, did a lot of sessions for King Records (an r & b label boasting James Brown), working with Little Willie John. "I liked the funkiness of the cats," he says of those days when there were no steady groups, just musicians getting together for a month or so, then drifting on.

"There was no Fillmore then -- the thing was to get to Las Vegas." He laughs. "In '64 Felix and I got to see Vegas and didn't dig the scene there."

They decided then to get a real group, together, like the Beatles had done." "Felix and Eddie were playing with Joey Dee and The Starlighters then, Gene came down from Rochester so I came in from Puerto Rico." Then it all started for the Rascals, the night that they all started laughing at once. They were *together*. And they're still very together.

Dino thinks that the difference in the way people looked then and now says a lot about the feel of music -- back when he started musicians went from one gig to another, like jobs; today they have a group with its own sound, its own look, its own life style. Dino looks very groovy now -- his hair long, but not so that it would scare your mother -- his clothes comfortable for working during the session. Though he doesn't think of it as work. "It's just dealing with mental pressures. If there are a lot of people in the studio who all want things from you it's hard to create around that. But the recording sessions are groovy -- creating your own thing and putting it down". What the Rascals are putting down on their albums shows a lot of that basic New Orleans funk Dino picked up during late nights ten years ago.

Gene Cornish, the Rascals' guitarist, balks at the idea of a biography on him and the group, "For four years we've been doing that -- and it's time to leave it, to talk about where we're at right now."

Just like Dino, Gene believes in going to the source, getting down to the roots of his music. He's getting into a country and western sound now, not picking up on imitation C&W but digging into Buck Owens and the Buckaroos. His Country cut on the new album is a Dylanesque put-down, a "sarcastic satire whole title will be opposite to the lyrics." But he's not getting intellectual/serious about this new music because he likes it, thinks its *fun*.

Like the other Rascals, Gene is wary of reviewers. Rascal music is body music, moving, emotional music, and people into the intellectualism of the new rock often completely miss what's *happening*. "I know where a show is at" he says, and wishes potential reviewers would face the audience to catch the rapport flying back and forth. But *Rolling Stone* just called "*Carry Me Back*" "A great record. . . a blazingly full sound that's irresistible in its impact", and for Gene, compared his guitar work to "Clapton at his sharpest".

Gene stays rooted to his chair when he's talking, but leans forward, uses his hands a lot, drills into you with his eyes. He'd like to see the Rascals left alone to do their own thing, especially he'd like to be an "engineer with the people I'd like to work with. . . . build a studio in Hawaii, where I'd like to live, and make it so good that groups would come over to Hawaii to record. I'd like to get everybody together who's involved with us, sort of like a commune, and maybe set up a record company." Right now, he's producing an interesting new group from Minnesota, Gypsy, and thinking about TV acting.

EDDIE BRIGATI, going - on- twenty four, is the Rascals lyricist, percussionist, and singer. During the session, Eddie quietly watched Gene work out a sinuous guitar line to lay on the tracks of Eddie's beautiful blues, "*I'm Blue*".

Eddie's grown a wild bushy beard which proclaims "people gotta be free" "I want to do blues now -- I identify with it." Last year Eddie told an interviewer that his songs were like "little diaries", that they told what kind of feelings were in his head then. On the *Freedom Suite* album Felix would come up with the tune and talk over with Eddie what he'd like to say in the lyrics. "He'd tell me what he feels about it and what he feels the story should be about. Then I write the story". The lyrics spoke of "some demonstratin'" a "world of materiality", and said "people everywhere just got to be free."

Eddie says his writing on the new album is "simpler, more basic," concerned with peoples feelings, especially when they're down. He's stopped writing as much as he used to because he wasn't satisfied, "wasn't saying what I wanted to say". Being in a group is like having a new family he feels. "Some people are fulfilling their ambitions, others are not. They get alienated, and so much depends on the group working together". Part of his answer to the demands and pressures of being in the group is the Swami that Felix also goes to - his lessons about the job of just "being". Another great friend is his brother, David Brigati, the singer who started Eddie with Joey Dee where he met the other Rascals.

"I feel like writing is a gift", he says about his decision to stop. "If there's too much pressure, you stop. So I stopped." His quote for the record is "we're still here. People will understand." He seems sensitive to people around him, very aware, and during performance puts out a tremendous energy force -- throwing out a field of vibrations that pulls everyone into his sphere and makes everyone together for that brief while.

FELIX CAVALIERE, the bearded 26-year-old wise man on keyboard, has given the Rascals much of their unique musical/political thrust. The message, most simply: "Love your neighbor as yourself."

Felix sits next to the engineer in the control booth and talks quietly, his clear brown eyes projecting a real inner calm. The new album they're working on is "more subtle, we're exploring different kinds of music." Last year he said: "We were trying to get at the pretty side of life with our songs before. But after Kennedy and King and Chicago we can't smile any more. . .The next four years should be spent on individuals taking care of individuals because the political world of the Nixons and the Humphreys isn't going to take care of any of us." Like Eddie, he says, "we don't want to preach, just make a simple statement."

The Swami Satchidananda is very important to Felix. The science of life, with exercises for the body (yoga) and mind (meditation) have as their objective a state of union with universe. "I feel now like I'm a radio dial and the music can come through me because I'm tuned in to the oneness, the source. And the Swami keeps us together -- it's easier to trust someone who has no interest in capitalism, who has given up all possessions. If countries would do this, everything would be cool."

One of the most exciting things about the Rascals is the special relationship they establish with their audience. Felix says, "We based our career on *friends* -- we know them, we communicate with them. In the beginning our friends would come to see us, and that's why we've been successful. It's just that our amount of friends has increased."

"Basically," says Felix, "when we latch on to somebody, we've got them. We're able to communicate with them. We talk with people, there's a contact." Felix wishes there could be some dancing space at all their concerts so people could get up and move with the music. Though it's not just body music . . ."I'm convinced people listen to the words. We get a lot of letters. And if everybody changed a little bit then things would change. Everybody should be plus rather than minus."

The group is really excited about the Platinun Record they're getting for "*Time/Peace.*" "It's nice to know something you put out is accepted. I feel we're very lucky to be doing what we're doing. Music is my way of life, and our fans have put us in an enviable position. It's not the easiest business to be a musician, but to be *accepted, it's fantastic!*"

Now, he says, "we feel we've done our thing. Now we'd like to help other people. Like we just made a record on our Ki Records label with three little kids from Harlem, and it was fantastic. Let's spread ourselves out -- we've run the race."

As the session was ending that day, great gulps of "Temptations' Out To Get Me" were blasting out over the studio speakers. This was one of the Rascal's first songs when they were a dance band. Now they've come full circle. They have learned a lot in the meantime, grown, and paid their dues. But they haven't lost that vital contact with their audience -- they still know how to get through to people, touch them, make them respond.□

JOHNNY CASH
One Man's Myth

Well before Beatles and beads, free concerts and hair blowing in the wind Newport, Rhode Island was the home of a lush green tennis club where once a year a folk concert would be held. Clad in work shirts and levis, the first generation of American music lovers assembled each July to hear the music that eventually became the center of a revolution. From John Hurt to John Hammond, The Newport Folk Festival offered roots and interpretations of everything that was, and still is, American music.

At one of the early festivals, way back in 1962, two men met for the first time. Amidst Pete Seeger and his wife taking moving pictures of folk greats, John Hurt wandering about in a newly rediscovered state with a derby placed firmly on his head and a huge guitar trailing behind him, and young people lounging against their rolled up sleeping blankets in the hot summer sun, a well known country and western singer named Johnny Cash and a folk artist named Bob Dylan became friends.. Cash was there as a star but like all musicians, be they stars or not, he had an ear for the music around him. When he heard Dylan he knew that only time stood between the young college dropout and stardom. As a gesture of his admiration, Cash gave Dylan his guitar. Seven years later that gesture was returned. Dylan wrote a song for Cash, "Wanted Man".

Born in a kerosene latern lit cabin on a cotton farm in Dias, in the floodlands of Arkansas, Johnny Cash has become, like Bob Dylan, a living legend. Unconsciously, Cash helps this myth of the singing country gentlemen along simply by telling the story of his life in song. One of his songs, "Two Feet High And Risin'" is about his childhood. "I remember when the water covered the patch one year," he relates in his pleasant down-home style. "I heard my father call, "Hey, Momma, how high's the water?' and she answered, 'Two feet high and risin' ". Thus the song. Stories like that and Cash has a great many of them, have a way of being told and re-told to build a man up into a myth.

Growing up on that farm in Arkansas, which Cash describes as "just a wide place in the road," he spent his youth between hard work and singing. He remembers singing hymns with his family almost constantly while doing chores on the farm. By the time he was twelve, he was writing his own songs. During his high school years he sang on radio station KLCN in Blytheville, Arkansas. Between the age of eighteen and twenty-two (reports vary) he enlisted in the Air

Force. Having been one of six children enjoying life and working hard on a forty acre cotton farm, he found military life miserable. But, while stationed in Germany, he bought a guitar and taught himself to play. Here began his musical consciousness as he worked out original melodies and songs. Following Luther Perkins, who played guitar, and Marshall Grant, who played bass. They immediately began getting together after work, diligently rehearsing although no professional career was in sight for them.

Finally, Cash and his "Tennessee Two" gathered enough courage to approach Sam Phillips of Sun Records in Memphis for an audition. Cash had enrolled in a radio school at the time and seemed destined and determined to become an announcer. But after rather shyly asking Phillips for an audition, he and Luther and Marshall found themselves in the position of being given an audition and having to go through with it. In late 1955, his voice shaking with fright, Cash sang several well known country tunes and then sang one of his own called "Hey Porter". Phillips stood up, turned on the recording equipment, and asked Cash to sing the song again. In that one take, the first side of the first Cash record was made. Everyone was at a loss for the other side, which Phillips felt should be a love song, so Cash went home that night and wrote a weeper called, "Cry, Cry, Cry".

Soon after that momentous afternoon, Cash signed a contract with Sun. Leaving Phillip's office after the signing he walked onto the street with fifteen cents in his pocket. Seeing a beggar, he gave him the fifteen cents, got into his car, and, just before he arrived home, ran out of gas.

"Cry, Cry, Cry," started to sell, eventually totaling up one hundred thousand sales, and Cash's career had begun. "I wrote songs anywhere, in the back of a car, in hotel rooms, on planes." He says remembering back across his many self penned hits including the now classic "I Walk The Line". But to this day, although he is a prolific songwriter, Cash can't read a note of music. He composes the songs in his head, and then plays them enough times for the boys in the band to learn them.

Over the years there have been changes in both Cash and in The Tennessee Two, now The Tennessee Three. In 1954, when the group was formed the original members were Marshall Grant and Luther Perkins. Grant is now the leader of the group. Perkins died in August of 1968 in a fire which destroyed his home in Hendersonville, Tennessee.

The other two members of the trio are now drummer W.S. Holland and guitarist Bob Wooton. Holland joined in 1959 and Wooton in 1968 as a replacement for Perkins.

"They perform with me on everything I do - stage, radio, television, and records," says Cash. "Grant was with me when I first got started, and he and the others will be with me as long as they want to."

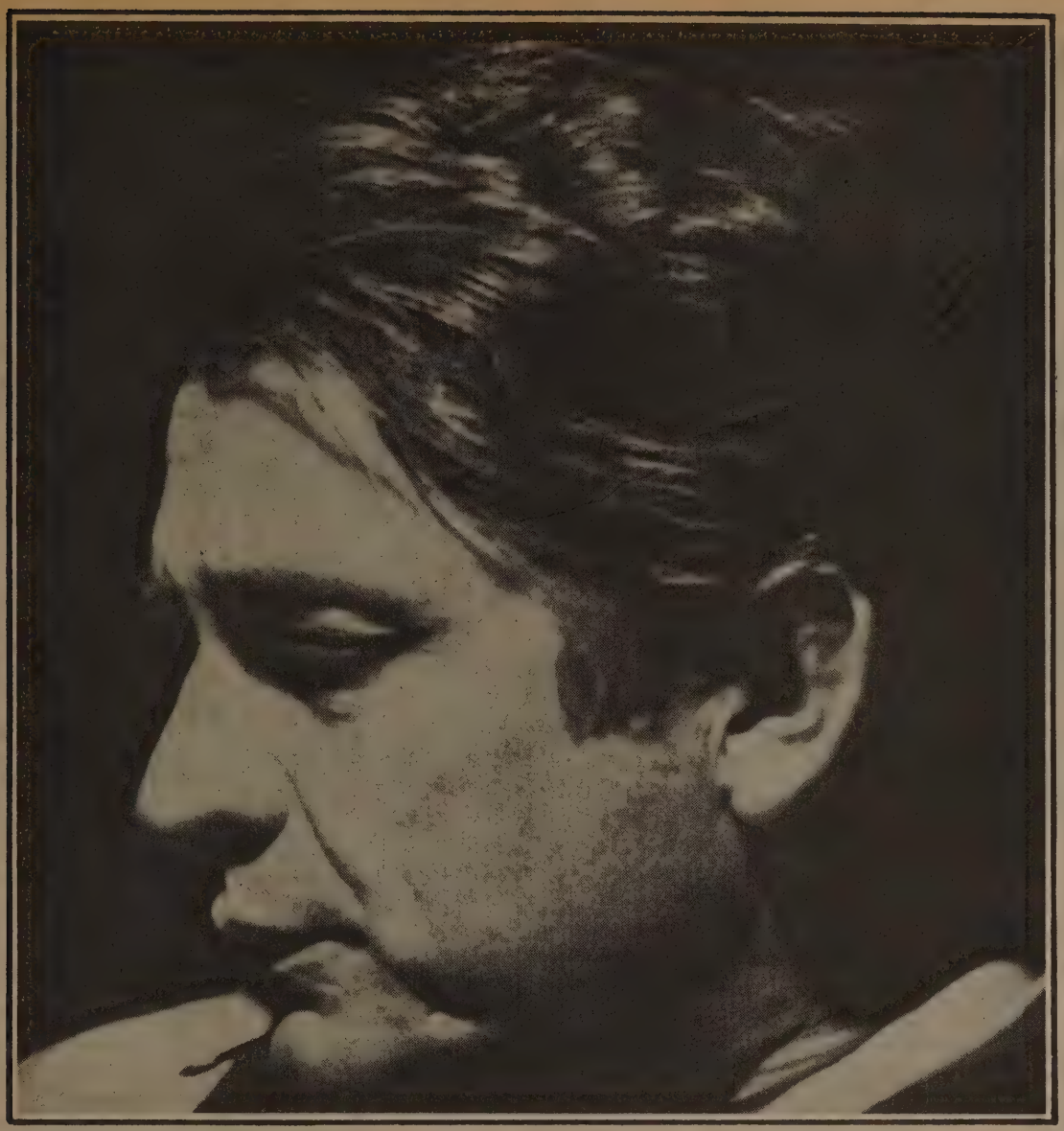
"None of us," says Grant Marshall, "has ever wanted to leave and try it as a single. We all sing a little but mostly we play for Johnny and love it."

The addition of guitarist Wooton to the group was a stroke of fate according to Marshall. "After Luther met his tragic end, Johnny vowed he would never hire anybody to take his place full time. He would just fill in with whatever guitar player was available.

"Then one day last fall, Johnny and his show were playing for Governor Winthrop Rockefeller during his campaign for re-election as governor of Arkansas, Bob Wooton asked to sit in during one of the appearances, Johnny okayed it, and Bob played so much like Luther it was downright eerie.

"So he was hired then and there. I remember the date well, September 17th."

In addition to the Tennessee Three, Cash now has twenty-seven musicians who back him on his television show. Among them,



and adding to the talent of The Three, is well known steel guitarist Pete Drake and country billy great Carl Perkins.

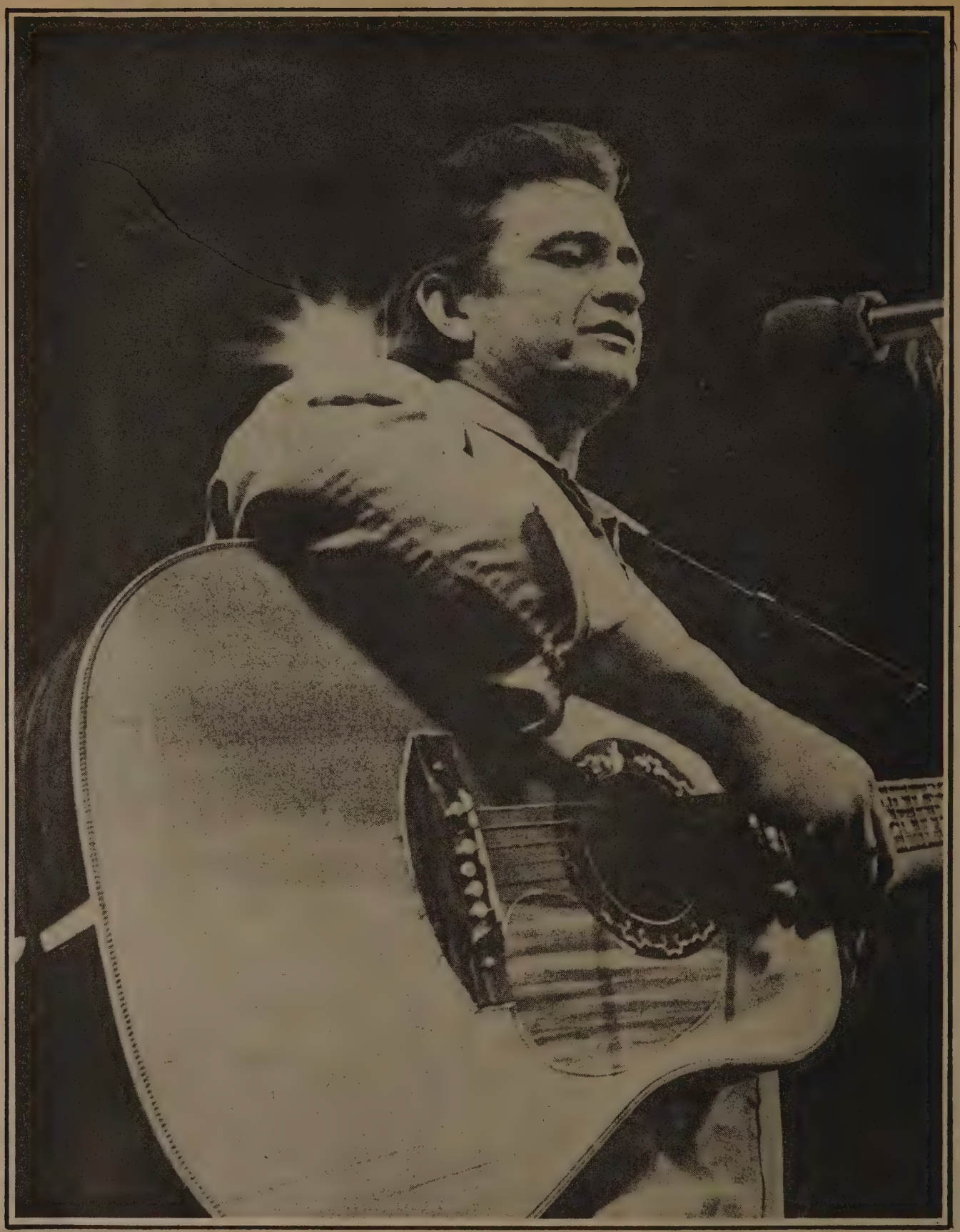
Another motivating force behind the legend which is Johnny Cash is his wife June. June is a member of the Carter Family which, in country circles, is like being royalty. In fact, the Carter Family are a tradition in country music. The old family group - Mother Maybelle, A.P. Carter, and Sarah Carter -produced some of the earliest country music hits and Mother Maybelle invented the folk instrumental guitar style known as the Carter Family Lick.

Before she ever met Cash, June was completely involved in country music starting when she was still a young girl recording transcriptions in the basement of her mother's house. By 1951 she had made it to The Grand Ole Opry. Her personal hits include "Baby It's Cold Outside" and (with Homer and Jethro) "Music, Music", June also wrote "Ring Of Fire" for Cash which won him a gold record and her a number of awards.

Cash married June Carter on March 1, 1968, the day after they received a Grammy Award from the recording industry for their best selling single, "Jackson". "The only reason we didn't get married on the night we received the Grammy (February 29th) is because we want to celebrate our wedding anniversary every year - instead of every four years." he says.

Although all we see as Johnny Cash sits beside Bob Dylan singing "Girl From The North Country" is Cash and his guitar, we must remember, as Cash himself does, The Tennessee Three, June, Sam Phillips, and the remarkable talents who have gone into aiding his talent.

Who then is this man and legend who once broke all concert attendance records in Liverpool including those set by The Beatles? Some people describe him as a real man both tough and tender. One critic said, "On stage, dressed in his



usual black vested suit, with a white shirt open at the collar, he generates the radiant energy of a graceful, caged animal." A natural performer whose deep baritone voice is at home with hymns, cowboy songs, prison songs, and outlaw ballads, Cash has unconsciously and unpretentiously managed to communicate with every conceivable type of audience. Whether he's on the stage of The Grand Ole Opry in Nashville or in New York at Carnegie Hall, the description is the same: Johnny Cash is just like his greeting to his audience: "Hello, I'm Johnny Cash." Simple, sincere and to the point. □

ROBIN GIBB
Stands Alone

London— Robin Gibb picked up $180,000 on Thursday, $240,000 on Friday and told me on Monday: "Once the public knows you are a human being it is disastrous."

Thursday's collection was the first pay out on a $480,000 recording contract with Polydor, Friday's was for the sale of Robin's Abigail Music shares to Bee Gees' management, the Robert Stigwood Organization.

The comment that cries out for explanation was precipitated by my asking Robin if he still held the Bee Gees' philosophy that to be a star it is necessary to act, look, and live like one.

"There is something in that," said Robin when I phoned him at his Hamburg hotel on Monday. "In entertainment and music being a star, not just a pop star, means you have an obligation to your audience.

"The public wants an artist who is unreal to them," he continued. "And it is the artist's duty to endeavor to be unreal.

"The mystique of an artist has to be there. The kids love that. They don't want to see you going out smoking and drinking like they do."

How is such a mystique achieved? "I think myself that one can get into it without having to push," was the reply. What then shouldn't be done?

"You should try not to mix too much with your record buying public. You should talk to them only from stage, through television, radio or the papers because fans want it that way. Familiarity breeds contempt.

"Once the public knows you are a human being it is disastrous. Once they know you get tired like them, eat and drink like them, get ill like them and breathe the same air as them, then you are no better than Harry Blogsworth.

"They want someone who has this glamour. Somebody straight out of the television tubes." He laughed. "Not like Harry Blogsworth next door."

Surely the success of the underground

(continued on page 80)

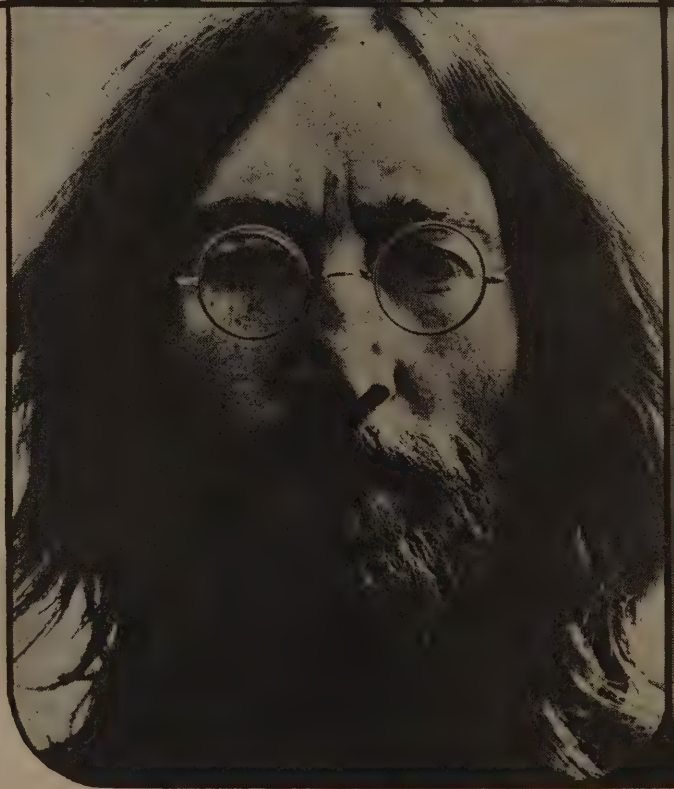
SEVEN YEARS THAT

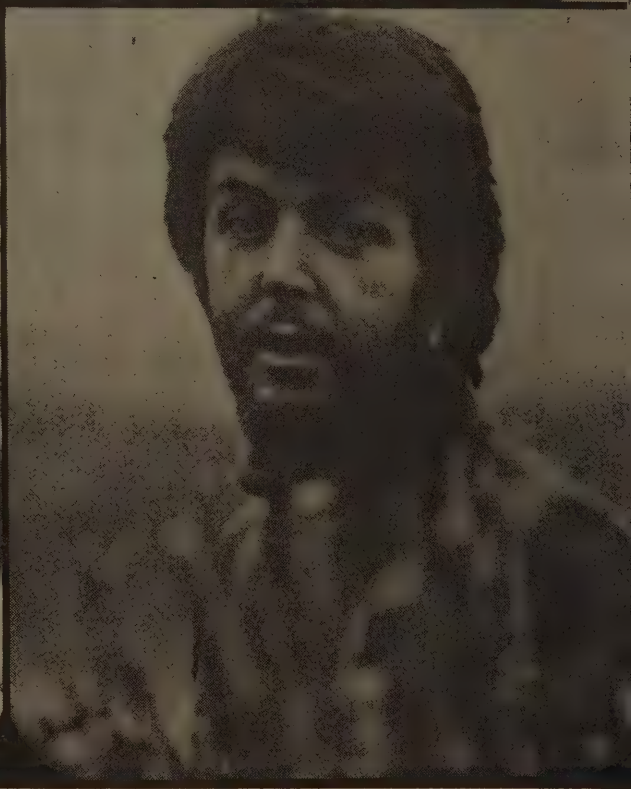
JOHN

PAUL

1963

1970





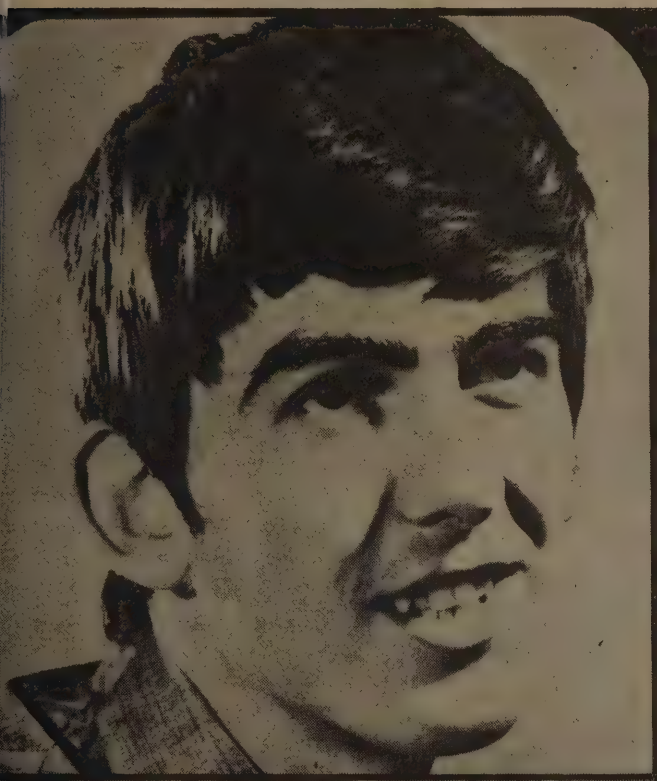
JOHN

PAUL

CHANGED THE WORLD

GEORGE

RINGO



1963

1970

GEORGE

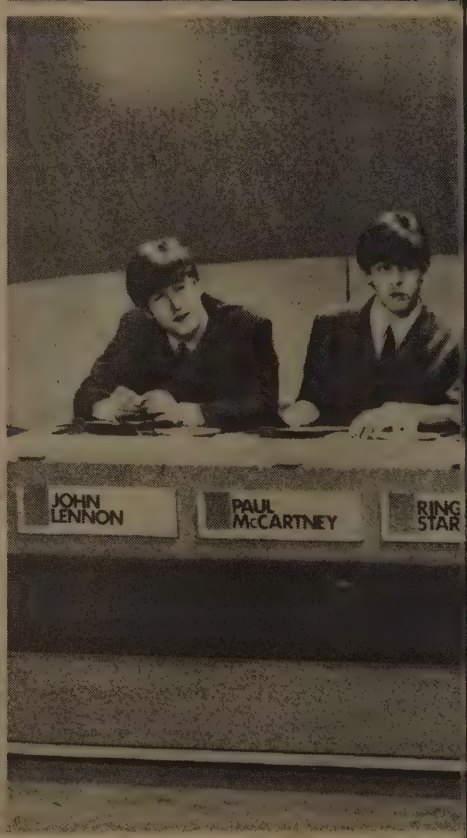
RINGO

"I BELIEVE IN YESTERDAY"

It was late in the year of 1963 when it all began. Three airplanes were circling London airport waiting for landing clearance. One plane held Ed Sullivan, coming to England on a search for talent for his television show. Queen Elizabeth, returning from a vacation was on the second plane; THE BEATLES, were on the third plane, coming back from a successful German tour. Below, on the field, thousands of fans had gathered to welcome the BEATLES home. Airport officials, concerned for the Queen's safety in that large mob of fans ordered the BEATLES' plane down **first.** When Sullivan heard of this, his evaluation of the scene was responsible for the Beatle craze that would soon hit the U.S.A.. . . .Sullivan, "I don't care who, or what they are, if they can hold up the Queen, I want them on my show."

After they appeared on the Sullivan Show, BEATLES became a household word in America. But, in the beginning, very few people on this side of the Atlantic had ever heard of them. . .even fewer had seen them. This is the **first** publicity photo HIT PARADER ever received. In January 1964 we had to mark the pic with each man's name so we could tell them apart.

1963. "Strolling through the park" That was the caption on this early photo.



1964. "BBC TV Special". **Question to John:** "Do you ever think about politics or the bomb?"

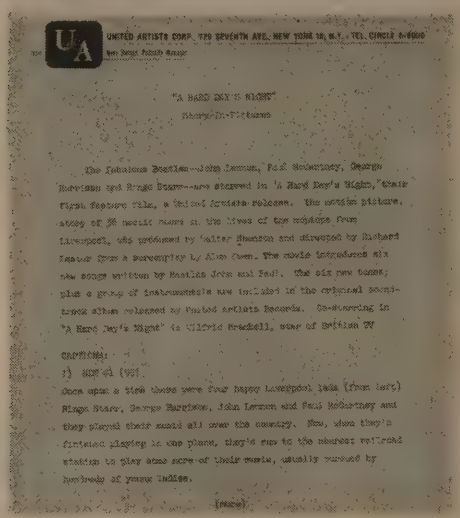
Two weeks after this picture was taken, they couldn't stroll anywhere without being mobbed by screaming fans.

Answer from the man who would lead a world peace movement five years later: "I haven't got much time for Politicians. The Bomb? I don't stay up nights worrying."

Hit song followed hit song.
The record charts looked like
a BEATLES' almanac. The world had a new thing. . . .
BEATLEMANIA. England declared December 7, 1963 as
NATIONAL BEATLE'S DAY.

"WE HOPE YOU REALLY LIKE THE SHOW"

BEATLES could make **records** and people would **buy** them. Could BEATLES make **movies** and would people **pay** to see them? They could and they did!



UNITED ARTISTS CORP. 729 SEVENTH AVE., NEW YORK 19, N.Y. TEL. CIRCLE 6-5000

"A HARD DAY'S NIGHT"

Story-In-Pictures

The fabulous Beatles--John Lennon, Paul McCartney, George Harrison and Ringo Starr--are starred in 'A Hard Day's Night,' their first feature film, a United Artists release. The motion picture, story of 36 hectic hours in the lives of the mop-tops from Liverpool, was produced by Walter Shenson and directed by Richard Lester from a screenplay by Alun Owen. The movie introduces six new songs written by Beatles John and Paul. The six new tunes, plus a group of instrumentals now included in the original soundtrack album released by United Artists Records. Co-starring in 'A Hard Day's Night' is Wilfrid Brambell, star of Britain TV

CAPTIONS:

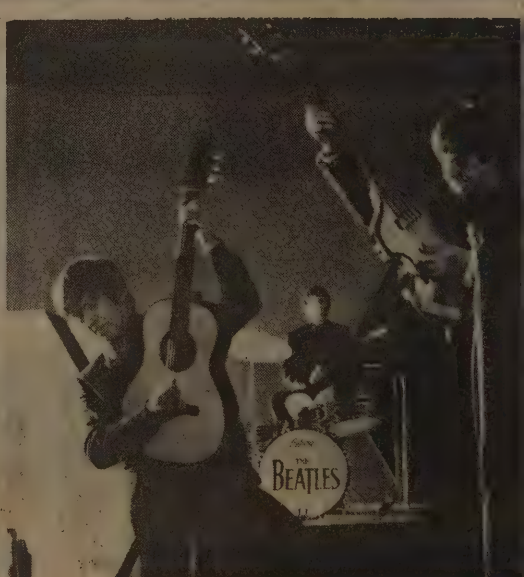
1) NOW #1 (95)

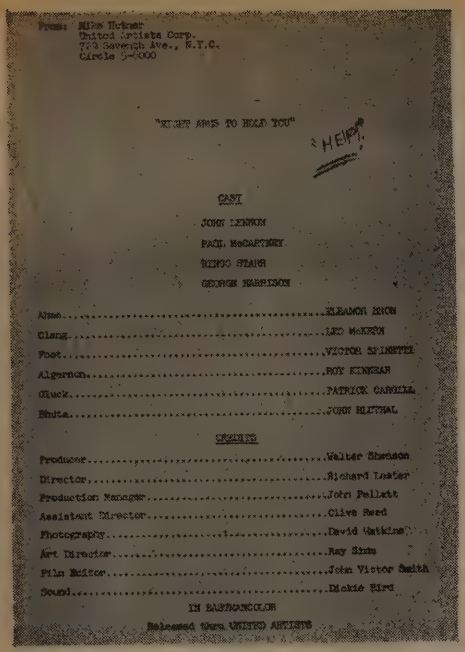
Once upon a time there were four happy Liverpool lads (from left) Ringo Starr, George Harrison, John Lennon and Paul McCartney and they played their sound all over the country. Now, when they're finished playing in one place, they're run to the nearest railroad station to play some more of their music, usually pursued by hundreds of young ladies.

(more)

A HARD DAY'S NIGHT

This is the first promotion material HIT PARADER received of the film the world anxiously awaited. On a hot evening in July, of 1964, A HARD DAY'S NIGHT premiered in London. Princess Margaret and the Earl of Snowden attended. Instant smash!





From: Mike Hobart
United Artists Corp.
729 Seventh Ave., N.Y.C.
Circle 5-4000

"EIGHT ARMS TO HOLD YOU"

HELP!

CAST

JOHN LENNON
PAUL McCARTNEY
RINGO STARR
GEORGE HARRISON

Ahmo.....ELEANOR BRON
Clang.....LEO McKERN
Foot.....VICTOR SPINETTI
Algernon.....ROY KINNEAR
Clerk.....PATRICK CARGILL
Bhuta.....JOHN BLYTHAL

CREDITS

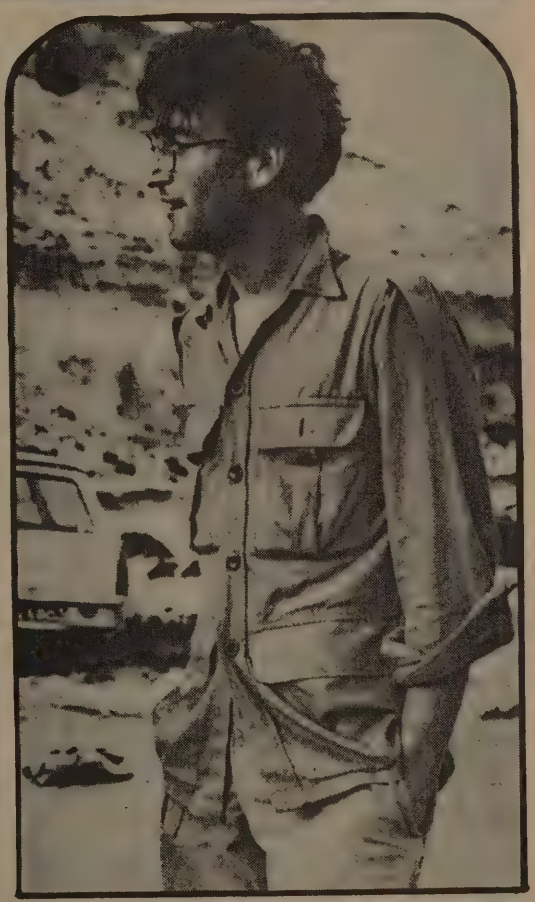
Producer.....Walter Shenson
Director.....Richard Lester
Production Manager.....John Pellatt
Assistant Director.....Clive Reed
Photography.....David Watkins
Art Director.....Ray Sims
Film Editor.....John Victor Smith
Sound.....Dickie Hird

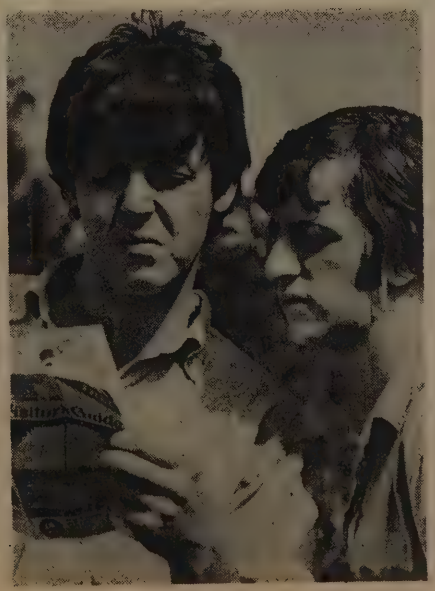
IN EASTMANCOLOR
Released thru UNITED ARTISTS

HELP!

HELP! HELP! HELP!

The second BEATLES film was released in 1965. Originally titled EIGHT ARMS TO HOLD YOU (see promo sheet at left), it was finally called HELP. This, their first color film was followed by YELLOW SUBMARINE. MAGICAL MYSTERY TOUR was actually filmed before "Submarine", but it was shown as a TV film in Britain which bombed. Shown here in movie theaters **after** "Submarine", it made it.





Even at the height of all the success and excitement of the group, John maintained his individuality. He had two books of poems, sketches and parodies published: "In His Own Write" and "A Spaniard In The Works". In September 1966, he cut his hair and flew to Germany to try his hand as an actor in "How I Won The War", John, as Lennon. . . .not John, as Beatle.

"... I NEED SOMEBODY"

"Help, I need somebody. . ." The words for that Beatle song are as good an explanation of the need of a man for a woman, as any. The Beatles needed women. John had his Cynthia, Ringo his Maureen. Eventually each one of the group would have a wife.

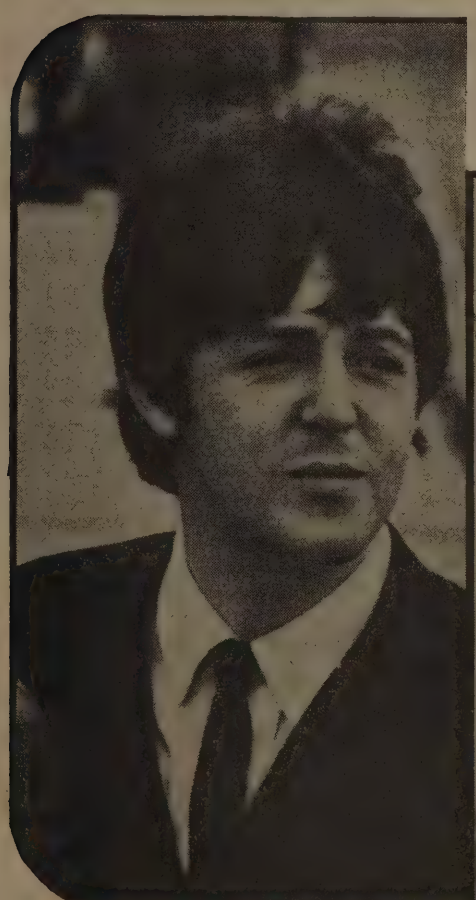
Cynthia Lennon.

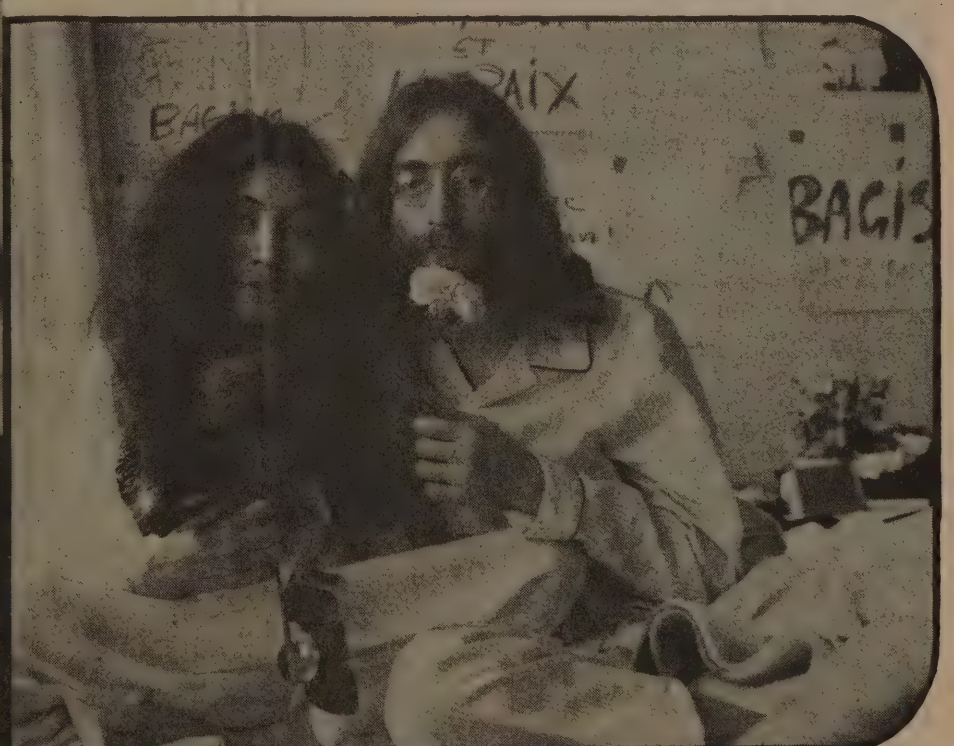
Early publicity photo of the Lennons. John was the eccentric genius and Cynthia his adoring, equally eccentric wife. The photo is a photographer's version of a blissful, eccentric marriage.

Lovely model, Patti Boyd. This 21 year old beauty was just what the 22 year old Beatle, George Harrison wanted. And he got her. In a seven minute ceremony at the Epsom Registry Office, on January 21, 1966 Patti Boyd became Patti Harrison.

One night in 1962, a girl named Mary (Maureen) Cox was at the Cavern club. She was an apprentice hairdresser in a local salon. A boy named Richard (Ringo) Starkey asked her to dance. He was an apprentice Beatle, having just replaced Pete Best on the drums. On February 11, 1963, a few weeks after they met, they were married. Brian Epstein was the Best Man and John and George were witnesses. Shortly after that, the first Beatle hit was number one on the English charts.

"...SHE'S A WOMAN WHO UNDERSTANDS"



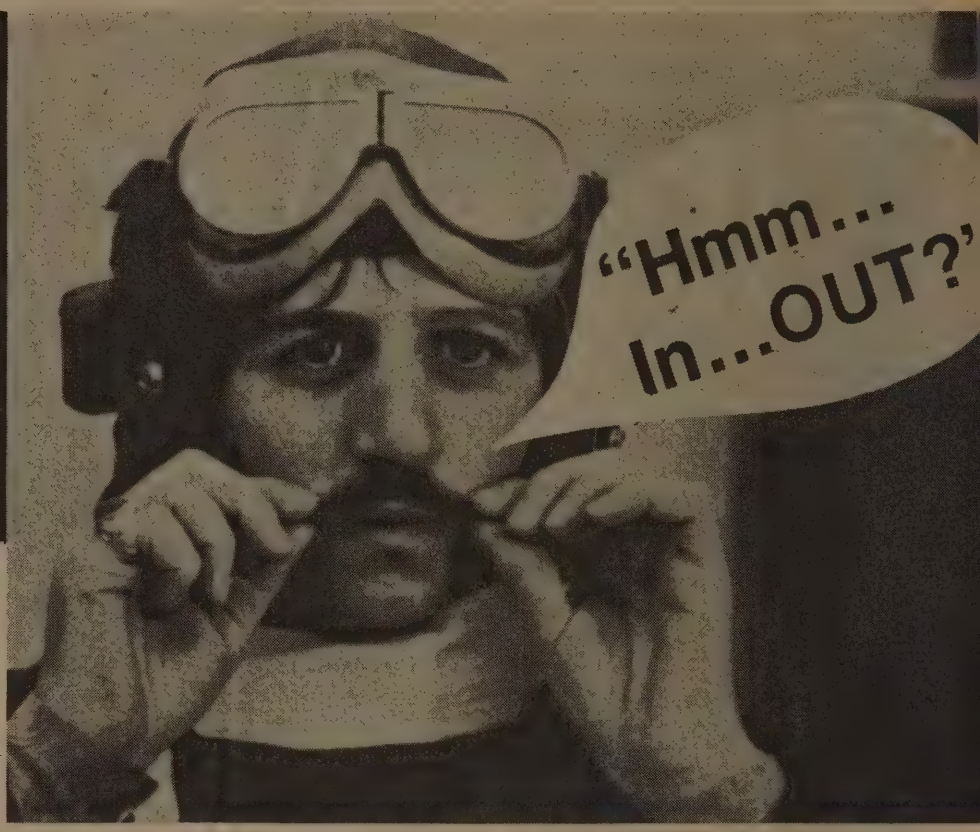


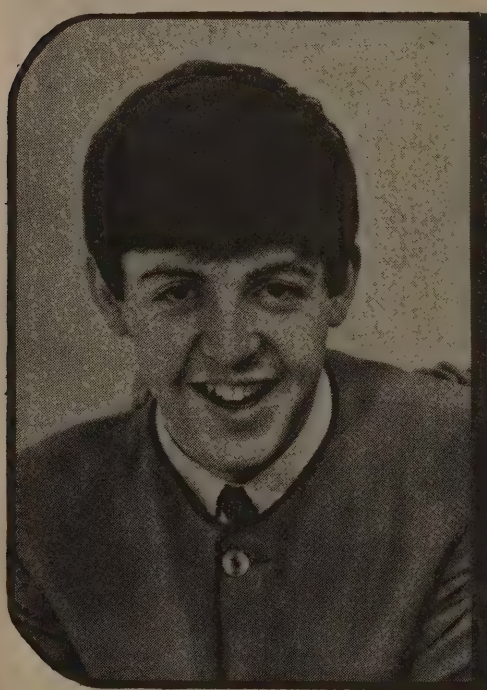
John, Ringo and now George were married men. Only Paul remained alone. Linda Eastman was three years ahead, in Paul's destiny.

The life and pressures of John and Cynthia became too much for the bands of marriage to hold together. They called it quits. Yoko became the answer to John's searching. They had similar ideas, questions, interests, philosophies. This picture is of their famous Toronto **"Bed-In."** Some speculate that John's marriage to Yoko was a contributing factor to the eventual parting of Paul from the group.

"...ALL HIS NOWHERE PLANS"

From drummer to singer to actor. Always thought of as the **lovable** Beatle, Ringo has constantly managed to hang in there. He outlasted the initial resentment of the Pete Best fans. He was a standout in A HARD DAY'S NIGHT. He was the lead singer on YELLOW SUBMARINE. He has made a name for himself as an individual actor. (Candy, Magic Christian).

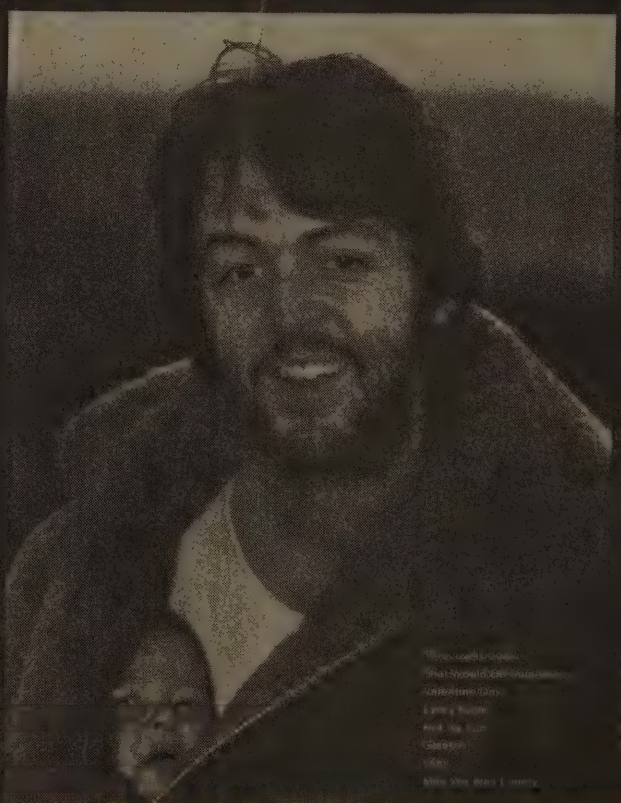




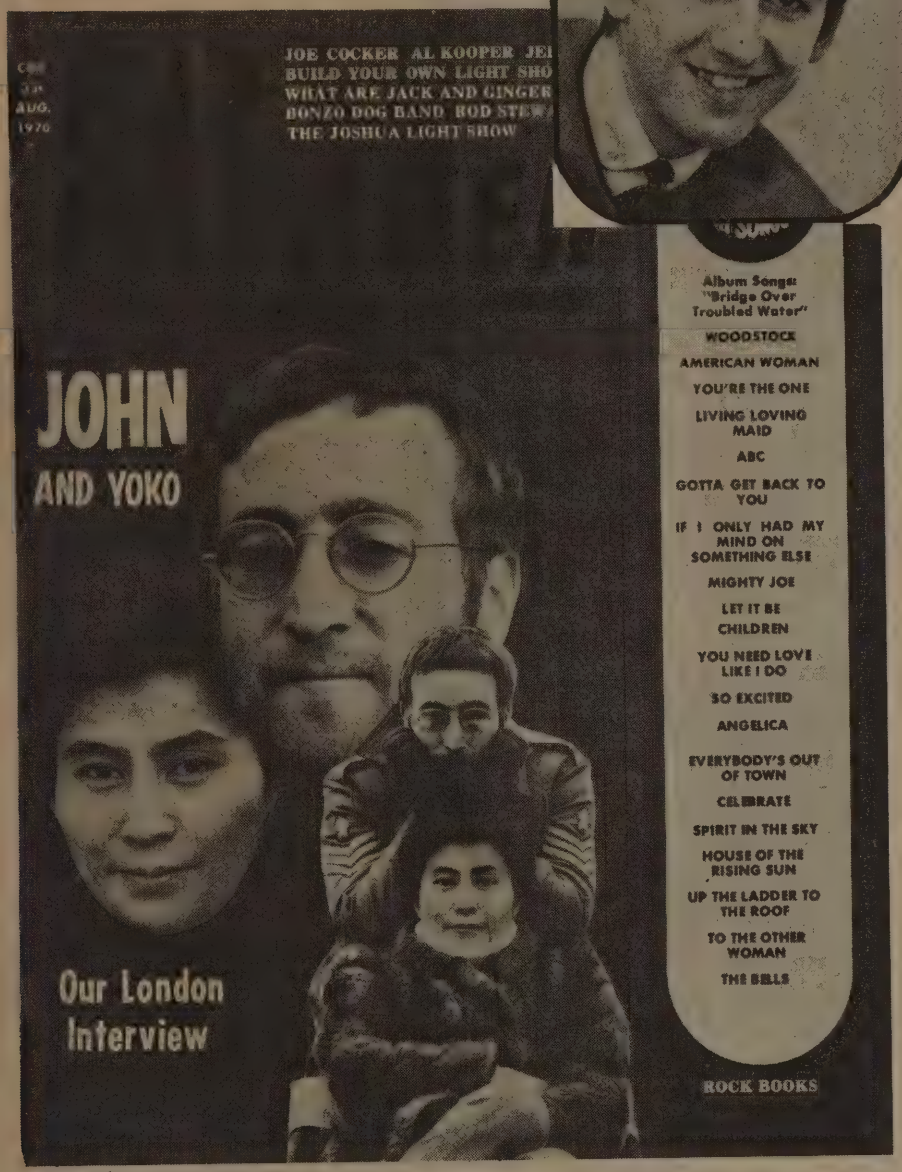
"My only plan is to grow up." So says Paul after seven years of Beatlehood. A beautiful singer and remarkable songwriter, he has broken away. But hadn't **John** gone his own way . . . .and **Ringo?** Yet, when **Paul** announced a split it had more meaning.

He wants to be with his wife and children and it looks like he really means it.

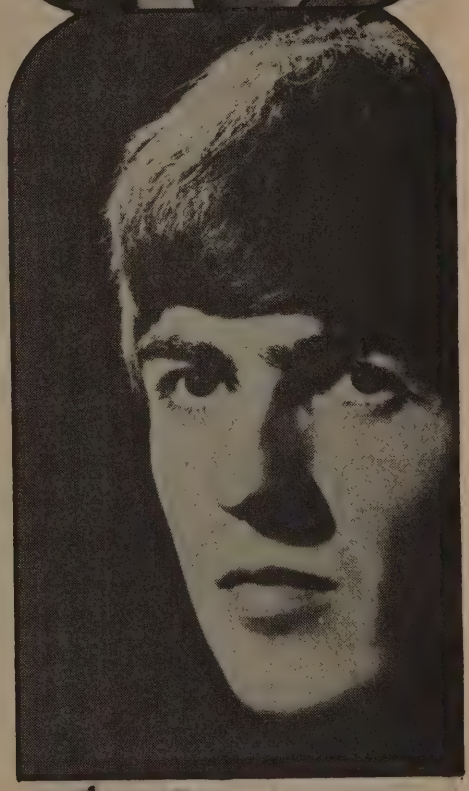
McCartney



Inscrutable John. Singer, musician, songwriter. . .poet, actor, artist, rebel. Always searching. . .for what? With his sardonic smile and sad eyes darting behind thick lenses. . . .what does he see? Whatever he smiles at, searches for, sees, will always be different from what other people see. . . .



And what of George? After his trip to India we don't hear much of George. He was always quiet, except when it came to music. He was probably the most serious musician of the group. Always studying, always checking the instruments, the amps. He remains an unknown factor.



In seven years they made history. They breathed new life into the dying body of Pop music in 1963. They have influenced writers, singers. . .even classical conductors and composers. They have thrilled and astounded a generation of millions around the world. The experts feel that its all over. The BEATLES have virtually ceased to exist any longer. Only time can answer the question. . .is this really

THE END OR THE BEGINNING

GUESS WHO

Problems Being A Canadian Pop Group

The four members of the Guess Who, plus their amiable and corpulent agent-mentor, Don Hunter, were relaxing in a room at the Four Seasons Hotel in downtown Toronto, and I couldn't help but remember a similar meeting at the same spot less than twelve months before.

Hunter hadn't been with them on that trip. Nor had success. It was before "These Eyes" had hit the charts, let alone the million sales-mark, and the group had been in Toronto trying to drum up support for "These Eyes".

It was an evening in late March, and there was a lot of snow on the ground from a freak storm the night before. Singer Burton Cummings was sitting by a window talking about the difficulties of being a Canadian pop group.

"These Eyes" has been a big hit in Western Canada and it's in the top ten on CKFH in Toronto, yet CHUM, the city's other Top 40 station and the most important outlet in Canada, won't touch it. They've turned it down three weeks in a row; said something about it not being commercial enough," Cummings was saying then.

CHUM turned it down again the following week, and it looked as though the Guess Who's first big comeback hope since the group's "Shakin' All" hit of five years previously was about to be blown. But as fate would have it, "These Eyes" sold so many copies in Toronto without CHUM's help that the station finally had to acknowledge its existence and chart the disc.

A few weeks later, "These Eyes" was released in the U.S. and grew into a monster hit -- Canada's first ever international rock million-seller. Then came "Laughing" which also reached the million mark; and its flipside "Undun" which sold half a million; "No Time", which is moving to the top ten in no uncertain manner, and finally "American Woman" - a solid No. 1 hit.

"There were also a couple of albums -- "Wheatfield Soul" and "Canned Wheat" -- which had done well, but -- as I was about to find out -- not half as well as the group had expected. However the "American Woman" album is a fantastic success.

Last trip, Cummings had been hung up about getting a Canadian single off the ground -- this time he was unhappy about the problems encountered in the album scene by a group which was known for its single hits, and therefore, often dismissed by U.S. critics just "another bubble gum band."

"Wheatfield Soul" did well for us," Cummings said, "but 'Canned Wheat' died a death. But it figured -- the sound was disgusting and really badly produced. We were forced to use a studio with bad vibes.

"Still I guess we sell more albums than the real bubble gum acts, such as Tommy James. The thing that gets me is that, if I had my choice, I'd rather sell albums than singles. Albums are what's happening in rock today.

"We've pinned a lot of hope on changing the situation with "American Woman". It's a lot heavier than anything we've done and we were very satisfied with the sound."

From across the room, Randy Bachman -- lead guitarist and co-composer with Cummings of all the band's hits -- chimed in: "We can sell 10-zillion singles and no albums, and therefore, be no further ahead than where we were before "These Eyes."

"To tell you the truth man", offered drummer Garry Peterson, "we're just totally dragged with having to sing 'These Eyes' and 'Laughing' every night. They're boring to us now."

"It's not that we're not grateful for what those two hits have done for us -- I guess you could compare us with the situation the Beatles got into -- where you have to play those same things because that's what the audience came to hear."

Bass guitarist Jim Kale came alive and nodded. "The audience doesn't know that we want to get them into some other trips. All it wants is 'These Eyes'. You don't get any chance for much else."

The problems facing the Guess Who in getting its album sounds to the public through FM underground stations is one of the key issues facing pop in the Seventies. The singles scene -- with the Archies, B. J. Thomas, Bobbie Gentry, Tommy Roe, and the Lettermen -- is teetering on the edge of its finale, yet most pop AM radio stations all but ignore albums.

It has reached a point where you either sell singles or no albums, or albums and no singles. Only a few select names, such as the Beatles and the Stones, can bridge that gap.

It is true that most successful singles acts usually aren't worth peanuts in the open fields of an album, but the Guess Who is a notable exception. Even the group's singles, in particularly the jazzy and funky, "Undun", are about three artistic levels above the average hit single.

But to really understand the Guess Who, you need to realize this group of four guys have been together for more than five years, and are near Gods in their hometown of Winnipeg. Out there, on the nowhere near pace-setting Prairies, each member of the Guess Who is as well known as the Lord Mayor or the local TV news announcer.

They starred in a CBC network TV show, "Let's Go", which ran for three years, and their talents are so respected in upper-class circles that they've played with the city's symphony orchestra.

"There's been a bit of talk about us doing a gig with the Philadelphia orchestra, with either Andre Previn or Seiji Ozawa directing," Cummings said. "It's nice as an experiment but the pity is that orchestras have taken so long to get into rock. I mean, even now very few of them will carry a guitarist. They have incredible snobbery."

Kale picked up the phone and tried to book a table for dinner. Suddenly he hung up in disgust. "The guy in the restaurant says we have to wear ties and coats if we want to eat there," he yelled across the room. "It's bloody ridiculous." Don Hunter went to the phone, and calmly informed the maitre'd hotel that he had just given the country's leading pop act a hard time. Meanwhile Cummings was relating how different things had been in their last hotel, the Continental Hyatt on the Strip in Los Angeles.

"All the entertainers stay there and they don't come on with that rubbish about ties and jackets," he said. "It was really great there, especially because our room was right across from a huge billboard which RCA had put up for our latest release. We just sat there on the balconies looking out at this massive billboard of ourselves being put up and it was really freaky."

"Hotel rooms get to be one hell of a drag after the years we've been in them," said Bachman, in a rare bout of conversation. A quiet family and religious man Bachman doesn't talk much. "Yet I guess you can't knock them." He paused, scratching his goatee. "Come to think of it, at least fifty-per cent of all the hit songs in the past ten years have been written in Holiday Inns. Plus a few in the first class cabins of airplanes. They're the only chances you get to do any writing. And after this long, you do start to feel at home in them."

The maitre d' called back to relay the news that special permission had been granted for us to eat, sans ties. We then considered putting on ties just for the hell of it, but dismissed the idea when it was found that Hunter didn't have one with him.

"Hunter is not to be believed," ripped off Cummings, entering the fray again. And he was right. Although he's well into the 30 to 40 age bracket, Hunter looks more wayout than the group. He has long curly hair, a voluminous waistline, and a very weird smile. "The funny thing is," Cummings said, "ten years ago I used to deliver papers to Don. He'd come bellowing to the door and frighten the hell out of me. Then I didn't see him for eight years, until he re-entered my life as our agent."

Hunter was following the conversation with that strange grin of his. "Yeah, it's true," He pulled his chair closer, as the Guess Who members went to find their cigarettes and whatever for the journey downstairs to the restaurant. "And I'm really glad we got together. They're great guys to work with, and I feel great to be on this. These guys have made history in Canada. They've changed the whole scene.

"By breaking through in the U.S., they've opened the door for any Canadian to make it in America without taking up residence there. They turned the tide."

Later, while the waiter was dutifully mixing up a round of rum egg nogs, Cummings outlined his opinions of the Canada-United States pop issue. "We've all gotten used to the face that most Canadian radio stations are only interested in what makes the U. S. charts. It's no use fighting it. There's nothing anyone can do until the Government moves in and protects its rock talent by legislating for Canadian content on radio here.

"What gets us even more uptight however is the difficulty Canadian bands have in getting into America for gigs." Did he think then that Canada should make it equally tough for U.S. groups wanting to work here? "No, no, no. I'd like to see the American Government make it easier for Canadians and English bands. I would hate to see Canada pulling off any reactionary number.

"I hope we have helped make it easier for Canadians to make it in the States. It's important for the future of Canada."

That may sound like over-exaggeration, yet in reality it may not be. There are tremendous amounts of money to be made from pop, and some of it coming back into Canada (rather than out of, which is the case now) wouldn't hurt our balance - of-payments of scene with the United States.

The Guess Who, for example, earn about 4,000 per night on the road, south of the border. The band is making the times as much now as it did a year ago. The first royalty cheque the Guess Who received from RCA in New York (for part of the royalties on "These Eyes") was for 52,000. The composing and publishing royalties on that record will be at least as much, and there has since been another hit version of "These Eyes" (by Jr. Walker and the All Stars) which sold over 400,000 copies.

The group has been around rock for long enough to know that investment is the only safeguard for a musicians' future and they've been carefully salting away their money in sound places. "We're into the chicken business," laughed Peterson. "We own two Kentucky Chicken franchises in the States and you better believe we don't insist on ties and jackets."

As it happens, the Guess Who doesn't get to see much of the money it makes. "It's too easy to spend it when it's rolling in," said Bachman. "We just pay ourselves a weekly salary, and the rest is invested." I wondered if inflation and the infatuation with success had meant any recent salary increases.

After Bachman had returned to his room for some rest, Cummings -- with some prodding and three or four rum egg nogs -- began to talk about personal relationships with the Guess Who.

The members of this group never has been, and never will be, in love with one another. We get along alright though. We do things together on the road, but we have our own personal lives. Everyone digs different things.

"The point is that even if you hate each others' guts, you have to forget it. Keep the thing going. It's like a business -- the relationship between employer and employee."

I inquired if the passive, almost introspective nature of Randy Bachman made it difficult for him to fit into the wild life of a traveling pop act.

"No, not really. We all respect Randy's outlook. He married a Mormon girl and he's very much into religion and that whole trip. He leads a very strict personal life.

Cummings seemed to be the only member of the Guess Who still unhappy about the band's historic success. He is restless, eager to plunge into new fields, anxious to find out what everything is about. "I listen to a lot of records which the other guys don't like very much. . . stuff like the Jefferson Airplane, the Asylum Choir, the Mothers CTA, Lenny Breau, Gary Burton. And I've been listening to a lot of Simon and Garfunkel lately."

Are they proving to be a great influence on his writing? "Well I guess so. I mean, I don't steal from them but I certainly respond to what they're putting down. Living in Canada, you're exposed to the whole of U.S. communications. Therefore you do, as matter of course, write U.S. oriented songs. It's a subconscious thing. You get to understand the U.S. mentality and you program your stuff to it.

"So I don't think there's really anything which you can call the Canadian sound, or the San Francisco sound, or whatever. You just get into a band which expresses the way it sees the world. "But I would like to see Canada go through a minor music-making boom, the way England did with the Liverpool thing. There is every chance that it could happen here. We are different from the States in a lot of respects -- Canada is more wide open. There's more room for freedom of expression. The

big drag is that Canada has just one-tenth of the population of the U.S. and a hell of a lot less places to expose your music."

By this time, it was getting late and the group had to get up early for the first flight back to Winnipeg. The group was returning home for the first time in two months, and Cummings was looking forward to it.

"As soon as we get a few days off, we go back to Winnipeg. It's our home. Our families are there and some of our friends. But we don't have many friends left out there. Ever since "These Eyes", everyone has changed towards us. I don't think we've changed; I think the old friends have."

"They seem to feel that because we've suddenly got into what they think is the big-league, they should treat us differently. Old buddies come around asking me if I can lend them a grand and all that sort of stuff.

"I have an apartment in Winnipeg with three other guys -- two disc jockeys and a singer. When I get back, I just sit in the pad and watch everyone go by. I don't go outside for more than 10 minutes at a time. But sooner or later, someone comes around and says: "Remember me. You fell over my foot in Grade 9 in school. How about doing me a favor. . .and so on."

With that final shot of disgust, Cummings got up and went to find a phone so that he could get in touch with Ronnie Hawkins. "He's the guy who made it possible for Canadians to make it in America. He deserves all the credit." □

The Gypsy Sun

JIMI HENDRIX

Jimi Hendrix is about to shed some of his Experience. His next three albums will not feature either bass guitarist Noel Redding or drummer Mitch Mitchell. He will, however, continue to appear with the Experience on all live concert gigs.

In a recent interview – the first which Hendrix had agreed to in 1969 – the 26-year-old Seattle born guitar master said: "The group isn't breaking up because we'll continue to work together on gigs."

Hendrix was in good humor and seemed pleased to talk about anything we cared to mention during the interview. He said that he'd been spending his time thinking, daydreaming, making love, being loved, making music, and digging every single sunset.

"I plan to use different people at my

sessions from now on, their names aren't important. You wouldn't know them anyway. It really bugs me man that there are so many people starving, musicians who are twice as good as the big names. I want to try and do something about that.

"I feel guilty when people say I'm the greatest guitarist on the scene. What's good or bad doesn't matter to me; what does matter is feeling and not feeling. If only people would take more of a true view, and think in terms of feeling. Your name doesn't mean a damn, it's your talent and feeling that matters. You've got to know much more than just the technicalities of notes, you've got to know sounds and what goes between the notes."

Hendrix made it abundantly clear that he is fed up with people constantly expecting things of him. "I don't try to live up to anything anymore," he said, laughing at his new-found freedom. "I was always trying to run away from it. When you first make it, the demands on you are very great. For some people, they are just too heavy. You can just sit back, fat and satisfied.

"Everyone has that tendency and you've got to go through a lot of changes to come out of it.

"Really, I'm just an actor – the only difference between me and those cats in Hollywood is that I write my own script. I consider myself first and foremost a musician. My initial success was a step in the right direction, but it was only a step, just a change. It was only a part of the whole thing, now I plan to get into many other things."

The current clash between body and beat was bound to come in Hendrix' colorful and erotic career. The Hendrix, we all first saw – all dashing and devastating and sizzlingly defiant – was an image maker's dream. The way he performed it looked as though every twitch of the busy eyebrows, every thrust of the velvet-panted knee, every shake of the tousled hair, had been meticulously formulated by a bunch of assorted PR and promotion types. His act, with the biting of the guitar strings and the complete overshadowing of all that had gone down before in rock, was as precise as a missile countdown. He whipped the audience into a frenzy and left them as limp as a rose on a boiling summers' day.

Initially it wasn't so much that he was a skilled guitarist. No one really seemed to notice, they were too busy digging his freaky almost unlawful aura and his wild uninhibited stage act. On his most recent North American tour, Hendrix tried vainly to take his audiences through the same sort of changes that he'd been through. He did some of the anthems – the Hey Joe's the Purple Hazes, the Foxy Lady's

– but he also tried to work in a lot of the more complex and intricate things from Electric Ladyland. But in many cases the audiences were apathetic towards the guitar gymnastics.

"Yeah," said Hendrix, when I mentioned the matter, "But instead of getting mad, we have to talk a little more, sometimes a little more than we really want to.

"When it all comes down to it, albums are nothing but personal diaries. When you hear somebody making music, they are baring a naked part of their soul to you. Are You Experienced?, was one of the most direct albums we've done. What it was saying was 'let us get through wall, man, we want you to dig it.' But later, when we got into other things, people couldn't understand the changes. The trouble is, I'm a schizophrenic in at least 12 different ways, and people can't get to it.

"Sure, albums come out different. You can't go on doing the same thing. Everyday you find out this and that, and it adds to the total you have. Are You Experienced? was where my head was at a couple of years ago. Now I'm into different things."

One of the things which Jimi is into very deeply these days is the relationship between the earth and sun and people. "There's a great need for harmony between man and earth. I think we're really screwing up that harmony, by dumping garbage in the sea, and air pollution and all that stuff.

"And the sun is very important; it's what keeps everything alive. My next album, coming out in late summer, will be called Shine on Earth, Shine On, or Gypsy Sun. The Christmas album will be called First Rays of the New Rising Sun.

"There might also be a couple of

other albums in between. A live album which we cut at the Royal Albert Hall in London, and a Greatest Hits thing. But I have no control over that sort of thing. All I know is that I'm working on *my* next album for late summer release.

"We have about 40 songs in the works, about half of them completed. A lot of it comprises jams – all spiritual stuff, all very earthy.

Not long ago, a report that Hendrix planned to quit pop for a year went the rounds. The report suggested that Hendrix was fed up with it all and wanted to get away for a rest and to get himself together.

"I couldn't possibly take a year off," he said. "Even though I am very tired. In reality, I might get a month off somewhere but there's no way for a year. I spend a lot of time, trying to get away but I can't stop thinking about music. It's in my mind every second of the day. I can't fight it so I groove with it. Although he may not be taking off for any significant length of time, Hendrix does have one big trip in mind. "I'm gonna go to Memphis, Egypt," he said, in a curious tone. "I had a vision and it told me to go there. I'm always having visions of things and I know that it's building up to something really major."

"I think religion is just a bunch of "crap." It's only man-made stuff, man trying to be what he can't. And there's so many broken-down variations. All trying to say the same thing but they're so cheeky, all the time adding in their own bits and pieces. Right now, I'm working on my own religion, which is life.

"People say I'm this and I'm that, but I'm not. I'm just trying to push the the natural arts--rhythm, dancing, music. Getting all together is my thing."

It was inevitable that we should get around to discussing other musicians and other groups, and Hendrix appeared more than ready to pass expert judgment.

Blood, Sweat & Tears – "I think it's a bit pretentious. But with hard work, they'll get out of that. Right now, it's very plastic, a very shiny sound. All the music is written out, and you can see so much of the endless circle in it. They're trying to prove to themselves that they're very heavy. But I do think their intentions are good. One day they'll find themselves."

Crosby, Stills and Nash – "I really dig them. They've gotten right into their own thing. They have a great awareness of themselves, I think they're really great."

Iron Butterfly – "They're really trying man, I like them for the fact that they are trying."

Stevie Winwood--"I think he's great."

Blind Faith--"Their name tells me what they're gonna do."

Creedence Clearwater Revival – "I think they're very good, and I hope they stick to what they're into. I can hear a spiritual aura in what they're doing. I hope they don't lose it.

"I like Dylan and all the other people, but you can't play them all the time. You have to learn to understand things like that. I like records of Bach and Handel and Sly and the Family Stone, they're really getting to be themselves."

On pop in general, Hendrix said he would like to see Dylan get back into it. "I think too many people are getting on bandwagons. Now is the time to do your own thing. You know man, sometimes I can't stand to hear myself because it sounds like everyone else. I don't want to be in that rat race."

Hendrix is not really knocked out by current moves to link up rock and classics. "To each his own," he said, "In another life, the people who are trying to do it may have been Beethoven or one of those cats. But this is a rock 'n' roll era, so the people get into rock. Every era has its own music.

"What I don't like is this business of trying to classify people. Leave us alone. Critics really give me a pain in the neck. It's like shooting a flying saucer as it tries to land without giving the occupants a chance to identify themselves. You don't need labels man, just dig what's happening."

I suggested to Jimi that he seemed to be a lot happier than he used to be. "Yeah man, and I'm getting more happy all the time. I see myself getting through all the drastic changes, getting into better things. I like to consider myself timeless. After all, it's not how long you've been around or how old you are that matters; it's how many miles you've travelled.

"A couple of years ago all I wanted was to be heard. 'Let me in' was the thing. Now man, I'm trying to figure out the wisest way to be heard."□

HIT PARADER

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•TIGHTER AND TIGHTER

(As recorded by Alive & Kicking/ Roulette)

TOMMY JAMES
BOB KING

You know I got to show you
Nobody else before you ever gave me such a beautiful feelin'
Oh, woman you touched a-my soul now
Honey don't a-let go now

Hold on baby just a little bit tighter
Hold on a-just a little bit tighter now baby
I love you so much and I can't let go no, no no
Hold on a-just a little bit tighter now baby.

Love is so surprising
Opened up my eyes and you reached out and took my hand
Baby you touched a-my soul now
Woman don't let go now

Hold on baby just a little bit tighter
Hold on a-just a little bit tighter now baby
I love you so much and I can't let go.

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•THE NEXT STEP IS LOVE

(As recorded by Elvis Presley/RCA)
PAUL EVANS
PAUL PARNES

Yesterday has slipped away and the sun is welcoming the evening shadows of a perfect day
And the next step is love
The next step is love
We've walked barefoot through the misty meadows
Laughin' at each other in the rain
Made some faces at some people in the park and didn't bother to explain
Fun, fun, look at us run
Goin' nowhere special really fast
But we've yet to taste the icing on the cake that we've been baking with the past
Cause the next step is love
So what are we waiting for the next step is love
And girl, it's for sure.

Yesterday has slipped away and the sun is welcoming the evening shadows of a perfect day
And the next step is love
The next step is love
Love will be a place to run to from the world they've willed to you and me
We'll be closer than we've ever been though looking back, it's so hard to believe
Hang it all out we're bringin' on in the best we've picked up on the way to now
Changes are a-comin' but together we can make it through somehow
'Cause the next step is love.

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•CHECK OUT YOUR MIND

(As recorded by the Impressions/

CURTIS MAYFIELD
Here's something that you never had
It slid in on an oily rag
The price is right up on the tag
I'll put in a brand new bag
This thing will let you be yourself
And won't offend nobody else
Nothing like you ever saw
Why don't you check out your mind
Been with you all the time
People thinking they've been took
Just finding out they over looked
They never found the missing link
Forgot they got a mind to think.

Why don't you check out your mind
Been with you all the time
Check out your mind
Check out your mind
Check out your mind.

Trust in me and I in you
No matter what you see me do
I'm doing me for all I'm worth
None do be better on this earth
Why don't you check out your mind
Been with you all the time
Why don't you check out your mind
Been with you all the time
Why don't you check out your mind
Been with you all the time
Check out your mind
Check out your mind
Check out your mind
Check out your mind
Check out your mind.

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•PSYCHEDELIC SHACK

(As recorded by The Temptations/ Gordy)

WHITFIELD
STRONG

Psychedelic shack, that's where it's at
Psychedelic shack, that's where it's at
Psychedelic shack, that's where it's at
Psychedelic shack, that's where it's at
People let me tell you about a place I know
To get in it don't take much dough
Where you can really do your thing, oh yeah
It's got a neon sign outside that says come in and take a look at your mind
You'd be surprised what you might find, yeah
Strobe lights flashin' way till after sundown
People gather there from all parts of town, oh yeah
What do I call it
You know it's just across the track
People I'm talking about the psychedelic shack.

Psychedelic shack, that's where it's at
Psychedelic shack, that's where it's at, oh yeah
You can have your fortune told
You can learn the meaning of soul
There ain't no such thing as time
Incense in the air
In signs painting everywhere
I guarantee you this place will blow your mind
Music so high, you can't over it
So low you can't get under it
Right around the corner just across the track
People I'm talking about the psychedelic shack.

Psychedelic shack, that's where it's at
Psychedelic shack, that's where it's at
Millionaires, kings and queens go there to do their thing
You might see anybody there, yeah
Bear skin rugs, tails and beads
Don't really matter what you wear
You can take off your shoes, sit on the floor
Join in and be what you wanna be
Don't you know that it's right around the corner just across the track
People I'm talking about the psychedelic shack.

Psychedelic shack, that's where it's at
Psychedelic shack, that's where it's at, yeah
They got a cat there shouting the blues
Talking about payin' some dues
People walking around reciting poetry
Screamin' guitars and a thousand colored lights
People I'm telling you this place is really out of sight
You can have your fortune told
You can learn the meaning of soul
I guarantee you this place will blow your mind
Don't you know it's right around the corner
Just across the track
People I'm talking about the psychedelic shack.

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•THE THRILL IS GONE

(As recorded by B. B. King/ Bluesway)

ART BENSON
DALE PETITE

The thrill is gone
The thrill is gone away
The thrill is gone baby
The thrill is gone away
You know you done me wrong baby
And you'll be sorry someday
The thrill is gone
It's gone away from me.

The thrill is gone baby
The thrill is gone away from me
Although I'm still livin'
But so lonely I'll be
The thrill is gone baby
It's gone away for good
Oh the thrill is gone baby
It's gone away for good.

Someday I know I'll be arm and arm baby
Just like I know a good man should
You know I'm free, free, free now baby
I'm free from your spell
Oh I'm free, free, free now
I'm free from your spell
And now that it's all over
All I can do is wish you well.

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•ELI'S COMIN

(As recorded by Three Dog Night/Dunhill)
LAURA NYRO

Eli's comin', Eli's a-comin'
Whoa you better hide your heart
your lovin' heart
Eli's a-comin' and the cards say broken heart
Oh broken heart, Eli's comin'
hide your heart girl
Eli's comin', hide your heart girl, girl
Eli's a-comin' better hide girl
Eli's a-comin' better hide your heart, your heart
Eli's comin' hide your heart
You better, better hide your heart
Eli's comin' better walk
Walk but you'll never get away
Never get away from the burn
and the heartache
I walked to Apollo and the bay and everywhere I go
Eli's comin', Eli's comin'.

Eli's a-comin' and he's comin' go get me mama
I'm down on my knees
Eli's comin', hide it girl
Eli's a-comin' better hide your heart, your heart
Eli's comin' hide your heart
You better, better hide your heart
Eli's comin' better walk

Cry but he's never gonna hear, never gonna hear
And he ain't gonna follow I cried
at the corners of the square and everywhere I go
Eli's a-comin,' Eli's a-comin', Eli's a-coming and he's comin' to get me mama
I'm down on my knees
I'm down on my knees
Oh no no no
Hide it, hide it, hide it, hide it, hide it, hide it, hide it
Eli's comin' better hide your heart girl.

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•MY MARIE

(As recorded by Engelbert Humperdinck/Parrot)

TONY MACAULAY
BARRY MASON

Marie I can't bear to see the children
without bread
Oh Marie, they deserve a decent roof
above their heads
Trust me now and when I leave for
town my darling
Don't be sad or ask me how
But tomorrow we'll have all the things
we've never had.

But if I'm not back there with you by
the time the sun goes down
Take the train change your name and
get the children out of town
Yes if I'm not back there with you by
the time the sun has gone
Forget me my Marie and move on.

Marie you ain't never had a new dress
you could wear
Oh Marie, you look so pretty with a
ribbon in your hair
For too long you've gone without the
life that I once promised you
Right or wrong today I'll find a way to
make it all come true.

But if I'm not back there with you by
the time the sun goes down
Take the train change your name and
get the children out of town.
Yes if I'm not back there with you by
the time the sun goes down
Take the train change your name and
get the children out of town
Yes if I'm not back there with you by
the time the sun has gone
Forget me my Marie and move on
Forget me my Marie and move on.

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•BRIDGE OVER TROUBLED WATER

(As recorded by Simon & Garfunkel/Columbia)

P. SIMON

When you're weary, feelin' small
When tears are in your eyes I'll dry
them all
I'm on your side oh when times get rough
And friends just can't be found
Like a bridge over troubled water
I will lay me down
Like a bridge over troubled water
I will lay me down.

When you're down and out
When you're on the street
When evening falls so hard
I will comfort you
I'll take your part oh when darkness comes

And pain is all around
Like a bridge over troubled water
I will lay me down
Like a bridge over troubled water
I will lay me down.

Sail on silver girl, sail on by
Your time has come to shine
All your dreams are on their way
See how they shine
Oh if you need a friend
I'm sailing out behind
Like a bridge over troubled water
I will ease your mind
Like a bridge over troubled water
I will ease your mind.

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•YOU MAKE ME REAL

(As recorded by The Doors/Elektra)
JIM MORRISON

I really want you, really do
Really need you, baby, God knows I do
'Cause I'm not real enough without you
Oh, what can I do?

You make me real
You make me feel, like lovers feel
You make me throw away mistaken misery
Make me free, love, make me free.

You make me real
Only you have that appeal
So let me slide into your tender sunken sea
Make me free, love, make me free.

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•DO THE FUNKY CHICKEN

(As recorded by Rufus Thomas/Stax)
RUFUS THOMAS

Y'all come on in now, come right on down front
I got something I want to show you
Now y'all heard of the Popcorn
Y'all heard of the Dog
You heard about all your other dances
But now there's a brand new dance that's going around
I want to show you exactly what I'm talking about
I'm talking about the funky chicken, y'all ready?

You raise the left arm up and your right arm too
Let me tell you just what to do
Start both of 'em to flapping
You start your feet to kicking
That's when you know, you doin' the funky chicken.

You put both arms up across your face
Your knees start wiggling all over the place
You flap your arms and your feet start kicking
Then you know you doin' the funky chicken.

Oh, I'm feeling it now
I feel so unnecessary
This is the kind, this is the kind of stuff
To make you feel like you want to do something nasty
Like waste some chicken gravy on your white shirt
Right down front here we go y'all.

You work both arms and you work both feet
Use a dab of gravy, you right on the beat
You flap your arms and your feet start kicking
Then you know you doin' the funky chicken.

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•CELEBRATE

(As recorded by Three Dog Night/ Dunhill)
ALAN GORDON
GARRY BONNER

Slippin' away, sittin' on a pillow
Waitin' for night to fall
A girl and a dream, sittin' on a pillow
This is the night to go to the celebrity ball.

Satin and lace, isn't it a pity
Didn't find time to call
Ready or not, gonna make it to the city
This is the night to go to the celebrity ball.

Dress up tonight, why be lonely?
You'll stay at home and you'll be alone
So why be lonely?
Sittin' alone, sittin' on a pillow
Waitin' to climb the walls
Maybe tonight, depending how your dream goes
She'll open her eyes when he goes to the celebrity ball
Celebrate, celebrate, dance to the music
Celebrate, celebrate, dance to the music.
Celebrate, celebrate, dance to the music.

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•IN THE SUMMERTIME

(As recorded by Mungo Jerry)
RAY DORSET

In the summertime, when the weather is high, you can stretch up an' touch the sky
When the weather's fine, you got women, you got women on your mind.
Have a drink, have a drive
Go out an' see what you can find.

If her daddie's rich,
Take her out for a meal,
If her daddie's poor
Just do as you feel,
Speed along the lane,
Do a ton, or a ton an' twenty five,
When the sun goes down,
You can make it, make it good in a lay - by.

We're not grey people,
We're not dirty, we're not mean,
We love everybody but we
Do as we please
When the weather's fine,
We go fishing, or go swimming in the sea,
We;re always happy,
Life's for living, yeah! That's our philosophy.

When the winter's here,
Yeah! It's party time,
Bring a bottle, wear your bright clothes
It'll soon be summertime,
And we'll sing again,
We'll go driving, or maybe we'll settle down.
If she's rich, if she's nice,
Bring your friends, an' we'll all go into town.

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•EASY COME, EASY GO

DIANE HILDERBRAND
JACK KELLER

Takin' the shade out of the sun
Whatever made me think that I was number one?
I oughta know easy come, easy go
Sittin' it out, spinnin' the dial
Thinkin' about the chump I've been
I have to smile
Didn't I know easy come, easy go
She wasn't kind, I wasn't smart
I lost my mind and fell apart
I had to find myself in time
Now I can start all over again
Hangin' around, takin' it slow
Happy I found
I still can smile and dig the show
Lettin' me know easy come, easy go.

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•BALL OF CONFUSION (That's What The World Is Today)

(As recorded by the Temptations/ Gordy)
NORMAN WHITFIELD
BARRETT STRONG

People movin' out, people movin' in
Why because of the color of their skin
Run run run but you sho' can't hide
An eye for an eye a tooth for a tooth
Vote for me and I'll set you free
Rap on brother rap on
Well the only person talkin' 'bout love thy brother is the preacher
And it seems nobody's interested in learning but the teacher
Segregation, determination, demonstration, integration, aggravation, humiliation, obligation to our nation
Ball of confusion, yeah that's what the world is today.
The sale of pills are at an all time high
Young folks walkin' 'round with their heads in the sky
Cities aflame in the summer time and oh the beat goes on
Evolution, revolution, gun control, the sound of soul
Shootin' rockets to the moon, kids growin' up too soon
Politicians say more taxes will solve everything
And the band played on, 'round we go, where the world's headed nobody knows.
Great googa mooga can't you hear me talkin' to you
Just a ball of confusion oh yeah that's what the world is today
Fear in the air, tension everywhere
Unemployment rising fast the Beatles new record's a gas
And the only safe place to live is on an Indian reservation
And the band played on
Eve of destruction, tax deduction, city inspectors, bill collectors, mod clothes in demand
Population out of hand suicide too many bills
Hippies movin' to the hills
People all over the world are shoutin' end the war and the band played on
Ball of confusion that's what the world is today
Let me hear you let me hear you let me hear you.

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•I WANT TO TAKE YOU HIGHER

(As recorded by Sly & The Family Stone/Epic)
SYLVESTER STEWART

Beat is getting stronger
Music's getting longer too
Music is a-flashin' me
I want to, I want to, I want to, I want to take you higher
Baby, baby, baby light my fire
I want to take you higher.

Beat is nitty gritty
Sound is in your city too
Music is a-flashin' me
I want to, I want to, I want to, I want to take you higher
Baby, baby, baby light my fire
I want to take you higher.

Beat is there to make you move
Sound is there to help you groove
Music is a-flashin' me
I want to, I want to, I want to, I want to take you higher
Baby, baby, baby light my fire
I want to take you higher.

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•LOVE ON A TWO—WAY STREET

(As recorded by the Moments/Stang)
BERT KEYES
SYLVIA ROBINSON

I found love on a two-way street
And lost it on a lonely highway
Love on a two-way street
Lost on a lonely highway
True love will never die
So I've been told
But now I must cry
It is finally goodbye I know
With music softly playing
Her lips were gently saying I love you
She held me in desperation
I thought it was revelation
But then she walked out
How could I be so blind to give of love the very first time
To be fooled is a hurting pain
To be loved and fooled is a crying shame
While I bear the blame
As she laughs my name
With music softly playing
Her lips were gently saying
I love you
She held me close in desperation
I thought it was revelation
But then she walked out
I found love on a two-way street
And lost it on a lonely highway
Love on a two-way street
Lost on a lonely highway.

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•LAY DOWN (Candles In The Rain)

(As recorded by Melanie/Buddah)
MELANIE SAFKA

Lay down, lay down lay it all down
Let your white birds smile at the ones who stand and frown
Lay down, lay down, lay it all down
Let your white birds smile at the ones who stand and frown.

We were so close
There was no room
We bled inside each other's wound
We all had caught the same disease
And we all sang the songs of peace
(Repeat chorus).

So raise the candles high
Cause if you don't we could stay black against the night
Oh raise them higher again
And if you do we could stay dry against the rain
(Repeat chorus).

We were so close
There was no room
We bled inside each other's wound
We all had caught the same disease
And we all sang the songs of peace.

Some came to sing,
Some came to pray,
Some came to keep the dark away
So raise the candles high
Cause if you don't we could stay black against the sky
Oh oh raise them higher again
And if you do we could stay dry against the rain
(Repeat chorus).

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•I JUST CAN'T HELP BELIEVING

(As recorded by B.J. Thomas/ Scepter)
CYNTHIA WEIL
BARRY MANN

I just can't help believing when she smiles up soft and gentle with a trace of misty morning
And a promise of tomorrow in her eyes
And I just can't help believing when she's lying close beside me
And my heart beats with the rhythm of her sighs
This time the girl is gonna stay
This time the girl is gonna stay for more than just a day.

I just can't help believing when she slips her hand in my hand
And it feels so small and helpless that my fingers fold around it like a glove
And I just can't help believing when she's whispering her magic and her tears are shining
Honey sweet with love
This time the girl is gonna stay
This time the girl is gonna stay for more than just a day.

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•COME TOGETHER

(As recorded by the Beatles/Apple)
LENNON
MCCARTNEY

Here come ol' flat top
He come groovin' up slowly
He got joo joo eyeball
He one holy roller
He got hair down to his knee
Got to be a joker he just do what he please
He wear no shoeshine he got toe jam football
He got funny finger he shoot coca cola
He say I know you, you know me
One thing I can tell you is you got to be free
Come together right now, over me.

He bag production he got walrus gumboot
He got Ono sideboard he one spinal cracker
He got feet down below his knee
Hold you in his armchair you can feel his disease
Come together right now, over me.

He roller coaster he got early warning
He got muddy water he one mojo filter
He say one and one and one is three
Got to be good looking cause he's so hard to see
Come together right now, over me.

Come together yeah
Come together yeah
Come together yeah.

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•COLD TURKEY

(As recorded by Plastic Ono Band/Apple)
JOHN LENNON

Temperature's rising, fever is high
Can't see no future
Can't see no sky
My feet are so heavy so is my head
I wish I was a baby
I wish I was dead
Cold turkey has got me on the run.

My body is aching, goose pimple bones
Can't see nobody, leave me alone
My eyes are wide open
Can't get to sleep
One thing I'm sure of
I'm in a deep freeze
Cold turkey has got me on the run.

Cold turkey has got me on the run
Thirty-six hours rollin' in pain
Praying to be someone, free me again
Oh why be a good boy
Please make me well
I promise you anything
Get me out of this hell
Cold turkey has got me on the run.

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•CECILIA

(As recorded by Simon & Garfunkel/ Columbia)

PAUL SIMON

Celia, you're breaking my heart,
You're shaking my confidence daily.
Oh Cecilia, I'm down on my knees
I'm begging you please to come home.

Celia, you're breaking my heart
You're shaking my confidence daily
Oh Cecilia, I'm down on my knees
I'm begging you please to come home.
Come on home.

Making love in the afternoon with Cecilia
Up in my bedroom,
I got up to wash my face
When I come back to bed
Someone's taken my place.

Celia, you're breaking my heart
You're shaking my confidence daily
Oh Cecilia, I'm down on my knees
I'm begging you please to come home.

Jubilation,
She loves me again,
I fall on the floor and I laughing

She loves me again,
I fall on the floor and I laughing.

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•SPIRIT IN THE SKY

(As recorded by Norman Greenbaum/ Reprise)
NORMAN GREENBAUM

When I die and they lay me to rest
Gonna go to the place that's the best
When I lay me down to die
Goin' up to the Spirit in the sky
Goin' up to the Spirit in the sky
That's where I'm gonna go when I die
When I die and they lay me to rest
Gonna go to the place that's the best
Prepare yourself, you know it's a must
Gotta have a friend in Jesus
So you know that when you die
He's gonna recommend you to
The Spirit in the sky
Gonna recommend you to
The Spirit in the sky
That's where you're gonna go when you die
When you die and they lay you to rest
You're gonna go to the place that's the best
Never been a sinner, I never sinned
I got a friend in Jesus
So you know that when I die
He's gonna set me up with
The Spirit in the sky
Oh, set me up with the Spirit in the sky
That's where I'm gonna go when I die
When I die and they lay me to rest
I'm gonna go to the place that's the best
Go to the place that's the best

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•YOU'VE LOST THAT LOVIN' FEELING

(As recorded by Dionne Warwick/ Scepter)

PHIL SPECTOR
BARRY MANN
CYNTHIA WEIL

You never close your eyes any more
When I kiss your lips
And there's no tenderness like before
in your fingertips
You're tryin' hard not to show it
But baby, baby I know it.

You've lost that lovin' feelin'
Woh, oh, that lovin' feelin'
You've lost that lovin' feelin'
Now it's gone, gone, gone, gone
Woh, oh, oh, oh.

Now there's no welcome look in your eyes
When I reach for you
And girl you're startin' to criticize
Little things I do
It makes me just feel like cryin'
'Cause baby, something beautiful's
dyin'.

Baby, baby I'd get down on my knees
for you
If that would make you love me like you
used to do
We had a love, a love you don't find
everyday
Don't, don't, don't, don't
Let it slip away.

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•AMERICA, COMMUNICATE WITH ME

(As recorded by Ray Stevens/ Barnaby)
RAY STEVENS

Excuse me mam what do you think
about all the protests in America
today
Well my advice to all the demonstrators
would be either love it or leave it
Pardon me, sir, what do you think
about America and all the protests
that's going on
Protest huh? Well, I think they may
have a valid point
Something's got to be done in America
either we change it or lose it
I'm tired of all your protests
They're getting out of hand
And all you politicians you're too big
to understand
Yeah I'm somewhere in the middle
Up to extremes without a plan
I'm just the average man just trying
to do the best I can
And I've had it with the preacher
I don't want to hear no more
Everybody's spreading doubts about
shouts of politics and war
And from where I stand it don't make
sense to be against war
Seems like nowadays there is no call
to reason anymore
But the answer's not all yes and no,
too or fro, stop or go, everything's
not left or right, black or white, day
or night.
America my country tis of thee
America communicate with me.

Three small bullets took the leaders
that could help us all unite
And the people split us under in their
search for truth and right
And the rebel rousers preached
their destorted views from left
and right
And the rockets red glare searches for
the dawn's early light
But despite your flaring headlines
I'll still keep the faith in you
And your still the same great country
that I pledge allegiance to
Call me a sentimental partiot
Well I guess that could be true but I
can't help but think that a lot of
people feel the way I do.
(Repeat chorus).

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•ABC

(As recorded by Jackson 5/Motown)
"THE CORPORATION"
ALPHONSO MIZELL
FREDERICK PERREN
DEKE RICHARDS
BERRY GORDY, JR.

Buh buh buh buh buh boo
Buh buh buh buh buh buh
You went to school to learn girl
Things you never, never, knew before like
"I" before "E" except after "C"
And why two plus two makes four now
now, now
I'm gonna teach you all about love dear
sit yourself down take a seat
All you gotta do is repeat after me
ABC easy as 123 as simple as do re mi
ABC, 123 baby you and me girl
ABC easy as 123 ah simple as do re mi,
ABC, 123 baby you and me girl.

Come on let me love you just a little bit
I'm gonna teach you how to sing it out
Coma coma come on let me show you
what it's all about
Reading and writing, 'rithmetic are the
branches of the learning tree
But listen without the roots of a love
everyday girl
Your education ain't complete t-t-t-teacher's
gonna show you
How to get an "A", spell me
You add the two us, ten to me baby
that's all you gotta do oh
ABC it's easy like counting up to three
Sing a simple melody
That's how easy love can be now
That's how easy love can be sing a
simple melody
123 you and me
Yak sit down girl I think I love you no
get up girl show me what you can do
Shake it, shake it baby come on now shake
it, shake it baby oo oo
Shake it, shake it baby hey 123 baby oo oo
ABC baby ah ah do re mi it baby now
That's how easy love can be
ABC it's easy it's like counting up to three
Sing a simple melody that's how easy
love can be
I'm gonna teach you how to sing it out
coma coma come on let me show you
what it's all about
ABC it's easy it's like counting 123 sing a
simple melody that's how easy love
can be.

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•THE WONDER OF YOU

(As recorded by Elvis Presley/ RCA Victor)
BAKER KNIGHT

When no one else can understand me
When everything I do is wrong
You give me love and consolation
You give me hope to carry on
And you try to show your love for me
in everything you do
That's the wonder, the wonder of you.

And when you smile, the world is brighter
You touch my hand and I'm a king
Your kiss to me is worth a fortune
Your love to me is everything
And you're always there to lend a hand
in all I try to do
That's the wonder, the wonder of you.

You'll never know how much I love you
My love is yours and yours alone
And it's so wonderful to have you
To have you for my very own
Guess I'll never know the reason why you
love me as you do
That's the wonder, the wonder of you.

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•EVERYBODY'S OUT OF TOWN

(As recorded by B. J. Thomas/ Scepter)
HAL DAVID
BURT BACHARACH

Where have the people gone
Seems like there's no one hangin' on
Look through the windows the houses
are empty
Hey, everybody's out of town
Seems like I'm the only one aroun'
All of the streets are bare
No traffic tie-ups anywhere
Don't have to wait for a seat at
the movie
Hey everybody's out of town
Seems like I'm the only one aroun'.

Everyone's moved out from the ghetto
Lots of space, empty apartments
no more pollution
Plenty of class rooms every place
And it looks like we're ready to give
it one more try
This time there'll be no alibi
I'm gonna send out a message to
Noah
Hey better send some people
down
Everyone on earth is out of town.

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•HI-DE-HO

(As recorded by Blood, Sweat & Tears)
CAROLE KING
GERRY GOFFIN

Hi-de-ho, hi-de-hi gonna get me a piece of the sky
Gonna find me some o' that old sweet-a-roll

Singin' hi-de-hi, hi-de-ho

I been down so low
Bottom look'd like up
Once I tho't that second saves was enough to fill my cup
Now I proffer'd all I had
But it ain't no way to live
Bein' taken by the ones who have the least amount to give
Singin' too great a need of mine
Singin' hi-de-hi-de-hi-de ho talkin' 'bout.
(Chorus).

Once I met the devil, he was very slick
Treated me with worldly goods and said I could have my pick
But when he laid the paper on me and showed me where to sign I said. "Thank you very kindly but I'm in too great a need of mine singin'.
(Chorus)

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•TRAVELIN' BAND

(As recorded by Creedence Clearwater Revival/Fantasy)
J. C. FOGERTY

737 comin' out of the sky
Won't you take me down to Memphis on a midnight ride
I wanna move, playin' in a travelin' band
Well I'm flyin' 'cross the land
Tryin' to get a hand, playin' in a travelin' band.

Take me to the hotel
Baggage gone, oh well
Come on, come on won't you get me to my room
I wanna move, playin' in a travelin' band
Well I'm flyin' 'cross the land
Tryin' to get a hand, playin' in a travelin' band.

Listen to the radio
Talkin' 'bout the last show
Someone got excited had to call the state militia
I wanna move, playin' in a travelin' band
Well I'm flyin' 'cross the land
Tryin' to get a hand, playin' in a travelin' band.

Here we come again on a Saturday night
With your fussin' and a-fightin'
Won't you get me to the rhyme
I wanna move, playin' in a travelin' band
Well I'm flyin' 'cross the land
Tryin' to get a hand, playin' in a travelin' band.

Playin' in a travelin' band
Playin' in a travelin' band
Won't you give a child a hand
Playin' in a travelin' band
Well I'm flyin' 'cross the land
Tryin' to get a hand
Playin' in a travelin' band.

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•WHO'LL STOP THE RAIN

(As recorded by Creedence Clearwater Revival/Fantasy)
J. C. FOGERTY

Long as I remember the rain been comin' down
Clouds of mystery pourin'
Confusion on the ground
Good men through the ages tryin' to find the sun
And I wonder , still I wonder who'll stop the rain.

I went down Virginia
Seekin' shelter from the storm
Caught up in the fable
I watched the tower grow
Five year plans a New Deal
Wrapped in golden chains
And I wonder, still I wonder who'll stop the rain.

Heard the singer playin'
How we cheered for more
The crowd had rushed together
Tryin' to keep warm
Still the rain kept pourin'
Fallin' on my ears
And I wonder, still I wonder, who'll stop the rain.

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•THE LONG AND WINDING ROAD

(As recorded by the Beatles/Apple)
JOHN LENNON
PAUL MCCARTNEY

The long and winding road that leads to your door
Will never disappear
I've seen that road before
It always leads me here
Lead me to your door.

The wild and windy night that the rain washed away
Has left a pool of tears crying for the day
Why leave me standing here
Let me know the way.

Many times I've been alone and many times I've cried
Anyway you'll never know the many ways I've tried but
Still they lead me back to the long winding road
You left me standing here a long, long time ago
Don't leave me waiting here
Lead me to your door,
Da da da da.

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•MAKE IT WITH YOU

(As recorded by Bread)
DAVID GATES

Hey have you ever tried
Really reaching out for the other side
I may be climbing on rainbows
But baby here goes
Dreams they're for those who sleep
Life is for us to keep
And if you're wondering what this all is leading to
I want to make it with you
I really think that we could make it girl.

Baby you know that dreams are for those who sleep
Life is for us to keep
And if I choose the one I'd like to help me through
I'd like to make it with you
I really think that we could make it girl.

No, you don't know me well
And every little thing only time will tell
But you believe the things that I do
And we'll see it through
Life can be short or long
Love can be right or wrong
And if I choose the one I'd like to help me through
I'd like to make it with you
I really think that we could make it girl.

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•I WANT YOU BACK

(As recorded by the Jackson 5/ Motown)
FREDRICK DERREN
ALFONSO MILZELL
DEKE RICHARDS
BERRY GORDY, JR.

When I had you to myself I didn't want you around
Those pretty faces made you stand out in a crowd
Then someone picked you from the bunch
One glance is all it took
Now it's much too late for me to take a second look
Oh baby give me one more chance to show that I love you
Won't you please let me back in your heart
Oh darling, I was blind to let you go
Now since I see you in his arms
Oooh, ooh I want you back
I, I do now I want you back
Ooh, ooh baby I want you back
Oh yeah, yeah, yeah I want you back
Hey, hey, now, now.

Trying to live without your love is one long sleepless night
Let me show you girl that I know wrong from right
Every street you walk on I leave tear stains on the ground
Following the girl I didn't even want around
Let me see you now
Oh baby all I need is one more chance
To show you that I love you
Oh give me one more chance to show you that I love you
Baby, baby, baby (so what happened then)
Let me look again baby I was blind to let you go
Cause now since I see you in his arms
Spare me all this, cause give back what I lost.

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•O—O—H CHILD

(As recorded by The Five Stairsteps/ Buddah)
STAN VINCENT

Ooh child things are gonna be easier
Ooo, ooo child thing'll be brighter
Ooo child things are gonna get easier
Ooo, ooo child things'll get brighter.

Someday yeah, we'll put it together
And we'll get it undone
Someday when your head is much lighter

Someday yeah, we'll walk in the rays of a beautiful sun
Someday when the world is much brighter.

Ooh child things are gonna get easier
Ooh, ooh child things'll get brighter
Ooh child things are gonna get easier
Ooh, ooh child things'll get brighter
Right now.

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•(SITTIN' ON) THE DOCK OF THE BAY

(As recorded by the Dells/Cadet)
STEVE CROPPER
OTIS REDDING

Sittin' in the morning sun
I'll be sittin' when the evening comes
Watching the ships roll in
Then I watch 'em roll away again, yeah
I'm sittin' on the dock of the bay
Watching the tide roll in
Just sittin' on the dock of the bay
wastin' time.

I left my home in Georgia
Headed for the Frisco Bay
I had nothing to live for

Looks like nothing's gonna come my way
So I'm just sittin' on the dock of the bay
Watching the tide roll in
I'm sittin' on the dock of the bay wastin' time.

Looks like nothing's gonna change
Everything still remains the same
I can't do what ten people tell me to do
So I guess I'll remain the same

Just sittin' here resting my bones
And this loneliness won't leave me alone
This 2,000 miles I roamed just to make this dock my home
Now I'm sittin' on the dock of the bay
Watching the tide roll in
Sittin' on the dock of the bay wastin' time.

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•YOU'RE THE ONE

(As recorded by Little Sister/ Stone Flower)
SYLVESTER STEWART
I'm the one, you're the one
I'm the one, you're the one
I'm the one, you're the one, you're the one, you're the one.

I'm the one who wants to be ahead
I stand in line and I'm behind instead
What is happenin' let me look around
Not a thing trying to hold me down
Now I know I got to look at me
Some things a little hard to see
I - - - - - - - - - -I - - - - - - - - - - - - - .

Can't blame your neighborhood
You're the one
And your mama can't make you good
You're the one
Can't blame no argument
You're the one
Don't you know how to take a hint
You're the one
Your teacher can't teach you dumb
You're the one
But your pity can make you numb
You're the one.

I'm the one my life has taught to fight
To turn around would never make it right
Inside out or outside in
The way you go depends on where you've been
I think I'm making it, I think I'm near
Then I realize I'm in the rear.
I- - - - - - - —I - - - - - - - - - - - - - - - .

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•NEVER HAD A DREAM COME TRUE

(As recorded by Stevie Wonder/Tamla)

MOY
WONDER
COSBY

I never, never had a dream come true
In my every dream I'm loved by you
And we're free as the wind
And true love is no sin
Therefore men are men not machines
I never, never, had a dream come true

Without you the world out there is painted shades of blue
Since our roads never crossed
A word just to please the boss
They might as well get lost in my dreams.

I never, never had a dream come true
Guess I'm gonna dream about you baby my whole life through
Seems my folks are ashamed
Said I ain't worth a thing
But I'm glad I'm chained to my dreams
Keep on dreaming, sing along with me.

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•SOMETHING

(As recorded by the Beatles/Apple)
GEORGE HARRISON

Something in the way she moves
Attracts me like no other lover
Something in the way she woos me
I don't want to leave her now
You know I believe and how.

Something in her smile she knows
That I don't need no other lover
Something in her style that shows me
I don't want to leave her now
You know I believe and how.

You're asking me will my love grow
I don't know, I don't know
You stick around now it may show
I don't know, I don't know.

Something in the way she knows
And all I have to do is think of her
Something in the things she shows me
I don't want to leave her now
You know I believe and how.

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•BABY, IT'S YOU

(As recorded by Smith/Dunhill)
MACK DAVID
BURT F. BACHARACH
BARNEY WILLIAMS
(Sha la la la la)
It's not the way you smile that touched my heart
(Sha la la la la)
It's not the way you kiss that tears me apart
Oh, many, many nights roll by
I sit alone at home and cry over you
What can I do? I can't stop myself
'Cause, baby, it's you, baby, it's you
(Sha la la la la)

You should hear what they say about you
(Sha la la la la)
They say, they say you've never, never, never been true
Well, it doesn't matter what they say
I know I'm gonna love you any old way
What can I do when it's true
I don't want nobody, nobody
'Cause, baby, it's you, baby, it's you.

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•THESE EYES

(As recorded by Jr. Walker & The All Stars/Soul)

RANDALL BACHMAN
BURTON CUMMINGS

These eyes cry every night for you
These arms long to hold you again
The hurtin's on me
But I will never be free
You gave a promise to me
And you broke it, and you broke it.

These eyes watched you bring my world to an end
This heart could not accept and pretend
The hurtin's on me
But I will never be free
You took the vow with me
When you spoke it, when you spoke it.

These eyes are cryin', these eyes have seen a lot of love
But they're never gonna see another one like I had with you
These eyes are cryin', these eyes have seen a lot of love

But they're never gonna see another one like I had with you
These eyes are cryin', these eyes have seen a lot of love but they're never gonna see another one like I had with you.

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•LOVELAND

(As recorded by Charles Wright & Watts 103rd St. Band/Warner Bros.)
DON TROTTER
CHARLES WRIGHT

I have heard all about loveland
And all it's youthful charm
Where loneliness just can't enter
And happiness is the answer
Take me with you, you got to take me with you
How I'd love to walk down that lonely street
Hand in hand with you
Down that lonely street
How I'd love to go to loveland with you.

How I'd love to walk down that lonely street
Hand in hand with you
Where all true lovers meet
How I'd love to go to loveland with you
Take me with you girl
You got to take me with you
Please, please take me.

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•JINGLE JANGLE

(As recorded by the Archies/Kirshner)
JEFF BARRY

La da da, La da da
(Sing me, sing me, sing me, yeah)
La da da, la da da
(Sing the jingle jangle song
La da da, la da da
(Sing me, sing me baby, yeah)
La da da la da da.

Ever since I met-cha
I couldn't want you better
I couldn't love you stronger if I tried
It's my true heart I'm showin' or my nose would be growin'
You know that it gets longer when I lie
Singin' (Repeat chorus.)

Bein' kinda pretty and down here in the city
Find it isn't easy to be smart
When tryin' to untangle the jingle from the jangle
It's easy if you listen with your heart
Singin' (Repeat chorus).

You'll make the winter springtime and jingle jangle sing time
Right on through the summer and the fall
So darlin' don't be weepin' and please don't you be sleepin'
When I come creepin' down the hill
To sing ya (Repeat chorus).

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•WALKING IN THE RAIN

(As recorded by Jay & The Americans/ United Artists)

PHIL SPECTOR
BARRY MANN
CYNTHIA WEIL

I want her and I need her
And someday some way
Woh, oh, oh, oh, oh I'll meet her
She'll be kind of shy
But real good lookin' too
And I'll be certain she's my girl by the things she'll like to do
(Like) walking in the rain
And wishing on the stars up above
And being so in love.

When she's near me I'll kiss her
And when she leaves me
Woh, oh, oh, oh I'll miss her
Tho' sometimes we'll fight
I won't really care
I know she's gonna be all right
'Cause we've got so much we share
(Like) walking in the rain
And wishing on the stars up above
And being so in love.

Joannie, she'll never do
Peggy it isn't her too
They would never no they'd never, never ever love.

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•SOOLAIMON

(As recorded by Neil Diamond)
NEIL DIAMOND

Come she, come say
Ride on the night
Sun become day
Day shall provide
Soo, Soolaimon
Soolai, soolai, soolaimon
Soo, soolaimon
Soolai, soolai, soolaimon
Soo, soolaimon
Soolai, soolai, soolaimon
Soo, soolaimon
Soolai, soolai, soolaimon.

God of my want, want, want
Lord of my need, need, need
Leading me on, on, on
On to the woman
She danced for the sun
God of my day, day, day
Lord of my night, night, night
Seek for the way, way, way
Taking me home
She callin'
Bring home my name
On the wings of a flea
Wind in the plain
Dance once for me.

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•ELEANOR RIGBY

JOHN LENNON
PAUL MCCARTNEY

Ah, look at all the lonely people
Eleanor Rigby picks up the rice in the church
Where a wedding has been
Lives in a dream
Waits at the window, wearing the face that she keeps in a jar by the door
Who is it for?

All the lonely people, where do they come from?
All the lonely people, where do they all belong?
Father McKenzie, writing the words of a sermon that no one will hear
No one comes near
Look at him working, darning his socks in the night
When there's nobody there
What does he care.

All the lonely people, ah, look at all the lonely people
Eleanor Rigby died in the church and was buried along with her name
Nobody came
Father McKenzie, wiping the dirt from his hands as he walks from the grave
No one was saved
(Repeat chorus).

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•THE HOUSE OF THE RISING SUN

(As recorded by Frijid Pink/Parrot)
AL PRICE

There is a house in New Orleans
They call the rising sun
And it's been the ruin of many a poor boy
And God, I know, I'm one.

My mother was a tailor
Sold my new blue jeans
My father was a gamblin' man
Down in New Orleans.

Only thing a gambler needs
Is a suitcase and a trunk
And the only time he'll be satisfied
Is when he's all a-drunk.

Oh mother, tell your children
Not to do what I have done
Spend your lives in sin and misery
In the house of the rising,
The house of the rising sun.
Well, I've got one foot on the platform
The other foot on the train
I'm going back to New Orleans
To wear that ball and chain.

Well, there is a house in New Orleans
They call the rising sun
And it's been the ruin of many a poor boy
And God, I know, I'm one.

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•WOODSTOCK

(As recorded by Crosby, Still & Nash/Atlantic)
JONI MITCHELL

I came upon a child of God
He was walking along the road and I asked him
"Where are you going"
This he told me I'm going on down to Yasgurs farm
Gonna join a rock and roll band
I'm gonna camp out on the land and try 'n' get my soul free
We are stardust, we are golden
And we got to get ourselves back to the garden.
Caught in the devil's bargain
And we got to get ourselves back in the garden.

Then can I walk beside
I have come here to lose the smog
And I feel to be a cog in something twining
Maybe it is just the time of year
Or maybe it's the time of man
I don't know who I am
But life is for learning,
(Repeat chorus).

By the time we got to Woodstock
We were half a million strong
And everywhere was song and celebration
And I dreamed I saw the farmers riding shotgun in the sky
Turning into butterflies above our nation.

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•WHOLE LOTTA LOVE

(As recorded by Led Zeppelin/Atlantic)
JIMMY PAGE
JOHN PAUL JONES
JOHN BONHEM

You need coolin' baby I'm not foolin'
I'm gonna say it yeah
Go back to schoolin' way down inside
Oh honey you need it, I'm gonna give you my love
Wanna whole lotta love, wanna whole lotta love
Wanna whole lotta love, wanna whole lotta love.

You've been learnin' baby I've been burnin'
All them good times baby, baby
I've been yearnin' way, way down
My honey you need it
I'm gonna give you my love
I'm gonna give you my love.

You've been coolin' baby, I've been droolin'
An' them good times I've been misusing way, way down inside

I'm gonna give you my love
I'm gonna give you every inch of my love
Woman you need love
Shake for me girl, I wanna be your back door man
Hey oh, hey oh oh oh oh
Keep a-coolin' baby, keep a-coolin' baby.

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•DON'T IT MAKE YOU WANT TO GO HOME

(As recorded by Brook Benton/

JOE SOUTH

Don't it make you want to go home now
Don't it make you want to go home
All God's children get weary when they roam
Don't it make you want to go home now
Don't it make you want to go home.

Oh the whipperwill roosts on the telephone pole
And the Georgia sun goes down
And it's been a long time but I'm glad to say that
I'm going back down to my hometown
Going down to the grey hound station
Gonna buy me a one-way fare
Good Lord's willing and the creek don't rise
By tomorrow I'll be right there
(Repeat chorus).

But there's a six-lane highway down by the creek
Where I went skinny-dippin' as a child
And the drive-in show where the meadow used to grow
And the strawberries used to grow wild
There's a drag strip down by the river side
Where my cows used to graze
Now the grass don't grow and the river don't flow
Like it did in my childhood days.
(Repeat chorus).

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•PEARL

(As recorded by Tommy Roe)
TOMMY ROE
FREDDY WELLER

Pearl one summer night with you
Will make up for the past
And the nights I never knew love warm love
You strike the match that lights my fire girl
I'm burning with desire oh

Pearl you're my girl
You comb my hair with your fingertips
Kiss me with your pretty lips
Oh Pearl you're my girl.

Pearl your smile brings on a glow
And deep inside my heart
I begin to know love warm love
(Repeat chorus).

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•(I Know) I'M LOSING YOU

(As recorded by Rare Earth/Rare Earth)
N. WHITFIELD
E. HOLLAND
C. GRANT

Your love is fadin'
I can feel your love fadin'
Girl, it's fadin' away from me
'Cause too much your touch has grown cold
As if someone else controls your very soul
I'll fool myself as long as I can
And feel the presence of another man
It's there when you speak to me
It's just not the same
Oh, baby, I'm losing you
It's in the air
It's everywhere
Oh baby, I'm losing you.

When I look into your eyes
A reflection of a face I see
I'm hurt, down-hearted and worried, girl
'Cause that face doesn't belong to me
It's all over your face
Someone's taken you place
Oh, oh, baby I'm losing you
You try hard to hide
The emptiness inside
I can tell I'm losing you, losing you.

I don't wanna lose you
I can tell when we kiss all the tenderness I missed
Oh little girl, I'm losing you
Girl, I can feel it in my bones
Any day you'll be gone
Oh baby, I'm losing you
Oh my dear what happened to the love we shared
Oh baby, I'm losing you.

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•TAKE A LETTER MARIA

(As recorded by R. B. Greaves/Atco)
R. B. GREAVES

Last night as I got home about half past ten
There was a woman I though I knew in the arms of another man
I kept my cool
I ain't no fool
Let me tell you what happened then
I packed some clothes and I walked out
And I ain't going back again
Oh take a letter Maria
Address it to my wife
Say I won't be coming home
Gotta start a new life
So take a letter Maria
Address it to my wife
Send a copy to my lawyer
Gotta start a new life.

You've been many things
But most of all a good secretary to me
And it's times like this I feel you've always been close to me
Was I wrong to work nights to try to build a good
It seems that all work and no play has just cost me a wife

When a man loves a woman
The way it's hard to understand
That she would find more pleasure in the arms of another man
I never really noticed how sweet you are to me
It just so happens I'm free tonight
Would you like to have dinner with me
So take a letter Maria
Address it to my wife
Send a copy to my lawyer
Gotta start a brand new life.

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•WAR

(As recorded by Edwin Starr)

NORMAN WHITFIELD
BARRETT STRONG

War uh um what is it good for nothing
War uh um what is it good for absolutely nothing
War uh um what is it good for absolutely nothing

War I despise cause it means destruction of anything alive
War means tears in thousands of mother's eyes
When their sons go out to fight and lose their lives I say.

War it's nothing but a heart breaker
War friend only to the undertaker
War is an enemy to all mankind
The thought of war blows my mind
War has caused unrest within the younger generation
Induction then destruction who wants to die ah

War uh um what is it good for
You tell me nothing um
War uh what is it good for absolutely nothing Good God
War is friendly only to the undertaker
War's have shattered many a young man's dreams
Made him disabled bitter and mean
Life is much to short and precious to spend fighting wars each day
War can't give life it can only take away

ah
War uh what is it good for absolutely nothing mmmmm

War Good God Almighty listen
What is it good for absolutely nothing yeah
War it's nothing but a heartbreaker
War friend only to the undertaker
Peace, love and understanding
Tell me is there no place for them today
They say we must fight to keep our freedom
But Lord knows it's got to be a better way I say

War ah uh yeah yeah
What is it good for absolutely nothing say it again
War yeah yeah yeah yeah
What is it good for absolutely nothing say it again
War nothing but a heartbreaker
What is it good for friend only to the undertaker.

-2-3-4 War 2-3-4
Hut 2-3-4-5.

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•SOMEDAY WE'LL BE TOGETHER

(As recorded by the Supremes/ Motown)
JACKIE BEAVERS
JOHNNY BRISTOL
HARVEY FUQUA

You're far away from me my love
And just as sure as my, my baby
As there are stars above
I wanna say, I wanna say, I wanna say
Someday we'll be together
We will yes we will
Say someday we'll be together
I know, I know, I know
A long time ago my sweet thing I made a big mistake
I say I said goodbye
Ever since that day now all I want to is cry, cry
Oh, hey, hey, hey
I long for you every night
Just to kiss your sweet, sweet lips
Hold you ever so tight.

I wanna say someday we'll be together, oh yes we will
You know my love is yours baby
Oh right from the start
You, you, you possess my soul now honey
And I know, I know you own my heart and I want to say
Someday we'll be together
We will, yes we will.

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•WALK A MILE IN MY SHOES

(As recorded by Joe South/Capitol)
JOE SOUTH

If I could be you and you could be me for just one hour
If we could find a way to get inside each others mind
If you could see me through your eyes instead of your ego
I believe you'd be surprised to see that you'd been blind.

Now your whole world you see around you is just a reflection
And the law of common says you reap just what you sow
So unless you've lived a life of total perfection
You'd better be careful of every stone that you throw.

And yet we spend the day throwing stones at one another
Cause I don't think or wear my hair the same way you do
Well I may be common people but I'm your brother
And when you strike out and try to hurt me it's a 'hurtin' you.

There are people on reservations and out in the ghettos
And brother there but for the grace of God go you and I
If I only had the wings of little angel,
Don't you know I'd fly to the top of the mountain
And then I'd cry.

Walk a mile in my shoes, walk a mile in my shoes
And before you abuse, criticize and accuse
Walk a mile in my shoes, shoes

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•WHAT IS TRUTH

(As recorded by Johnny Cash/Columbia)

JOHNNY CASH

The old man turned off the radio
Said, "Where did all of the old songs go
Kids sure play funny music these days
They play it in the strangest ways."
Said, "It looks to me like they've all gone wild
It was peaceful back when I was a child"
Well, man, could it be that the girls and boys
Are trying to be heard above your noise?
And the lonely voice of youth cries "What is truth?"

A little boy of three sittin' on the floor
Looks up and says, "Daddy, what is war?"
"Son, that's when people fight and die"
The little boy of three says "Daddy, why?"
A young man of seventeen in Sunday school
Being taught the golden rule
And by the time another year has gone around
It may be his turn to lay his life down
Can you blame the voice of youth for asking
"What is truth?"

A young man sittin' on the witness stand
The man with the book says "Raise your hand"
"Repeat after me, I solemnly swear"
The man looked down at his long hair
And although the young man solemnly swore
Nobody seems to hear anymore
And it didn't really matter if the truth was there
It was the cut of his clothes and the length of his hair
And the lonely voice of youth cries "What is truth?"

The young girl dancing to the latest beat
Has found new ways to move her feet
The young man speaking in the city square
Is trying to tell somebody that he cares
Yeah, the ones that you're calling wild
Are going to be the leaders in a little while
This old world's wakin' to a new born day
And I solemnly swear that it'll be their way
You better help the voice of youth find "What is truth?"

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•SUGAR, SUGAR

(As recorded by Wilson Pickett/Atlantic)
JEFF BARRY
ANDY KIM
Sugar, ah, honey, honey
You are my candy girl
And you've got me wanting you
Honey, ah, sugar, sugar
You are my candy girl
And you've got me wanting you.

I just can't believe the loveliness of loving you
(I just can't believe it's true)
I just can't believe the one to love this feeling to
(I just can't believe it's true).
(Repeat chorus)

When I kissed you, girl, I knew how sweet a kiss could be
(I know how sweet a kiss can be)
Like the summer sunshine,
pour your sweetness over me
(Pour your sweetness over me).
(Repeat chorus)

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•UNDUN

(As recorded by Guess Who/RCA)
RANDALL BACHMAN
She's come undun
She didn't know what she was headed for
And when I found what she was headed for it was too late.

She's come undun
She found a mountain that was far too high
And when she found out she couldn't fly it was too late.

It's too late, she's gone too far
She's lost the sun, she's come undun
She wanted truth but all she got was lies
Came the time to realize, and it was too late

She's come undun she didn't know what she was headed for
And when I found what she was headed for momma it was too late
A-ee a-ee ate,
It's too late, she's gone too far
She's lost the sun she's come undun.

Too many mountains and not enough stairs to climb
Too many people and not enough eyes to see
Too many churches and not enough
Too many lives to lead and not enough time.

She's come undun, she didn't know what she was headed for
And when I found what she was headed for, it was too late
She's come undun, she found a mountain that was far too high
And when she found out she couldn't fly, momma it was too late
It's too late, she's gone too far, she's lost the sun,
She's come undun
Dah, dah doo doo doo doo doo doo doo doo doo doot doot.

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•RAINDROPS KEEP FALLIN' ON MY HEAD

(From 20th Century-Fox film Butch Cassidy and the Sundance Kid)

(As recorded by B.J. Thomas/Scepter)
HAL DAVID
BURT BACHARACH

Raindrops keep fallin' on my head
And just like the guy who's feet are too big for his bed
Nothing seems to fit
Those raindrops are fallin' on my head
They keep fallin'.

So I just did me some talkin' to the sun
And I said I didn't like the way he got things done
Sleepin' on the job
Those raindrops keep fallin' on my head
They keep fallin'.

But there's one thing I know
The blues they sent to meet me won't defeat me
It won't be long till happiness steps up to greet me

Raindrops keep fallin' on my head
But that doesn't mean my eyes will still be turnin' red
Cryin's not for me 'cause I'm never gonna stop the rain by complainin'
Because I'm free nothin's worryin' me!

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•TRY A LITTLE KINDNESS

CURT SAPAUGH
BOBBY AUSTIN
If you see your brother standing by the road
With a heavy load from the seeds he's sowed
And if you see your sister falling by the way
Just stop and say you're going the wrong way
You got to try a little kindness
Yes show a little kindness
Just shine your light for everyone to see
And if you try a little kindness
Then you'll overlook the blindness of narrow-minded people on the narrow-minded streets.

Don't walk around the down and out
Lend a helping hand instead of doubt
And the kindness that you show every day will help someone along their way
You got to try a little kindness
Yes show a little kindness
Just shine your light for everyone to see
And if you try a little kindness
Then you'll overlook the blindness
Of narrow-minded people on the narrow-minded streets.

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•PAPER MACHE

(As recorded by Dionne Warwick/ Scepter)

HAL DAVID
BURT BACHARACH

Twenty houses in a row
Eighty people watch a TV show
Paper people cardboard dreams
How unreal the whole thing seems.

Can we be living in a world made of paper mache
Ev'rything is clean and so neat
Anything that's wrong can be just swept away
Spray it with cologne and the whole world smells sweet.

Ice cream cones and candy bars
Swings and things like bicycles and cars
There's a sale on happiness
You but two and it costs less.

Read the papers keep aware
While you're lounging in your leather chair
And if things don't look so good
Shake your head and knock on wood.

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•JAM UP AND JELLY TIGHT

(As recorded by Tommy Roe/ABC)
T. ROE
F. WELLER

Jam up and jelly tight
My, my, my baby
Now you're outta sight
Jam up and jelly tight
You look a little naughty
But you're so polite
Jam up and jelly tight
You won't say you will but there's a chance that you might.

I said the first day I met you
Someday I'm gonna pet you
Now you're here and baby I love it
So come on and give me some lovin'
Jam up and jelly tight
Jam up and jelly tight.

You've got a sweet disposition
So come on and give me permission
For one kiss and maybe another
You'll see we were meant for each other
Jam up and jelly tight
Jam up and jelly tight.

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•DON'T PLAY THAT SONG (You Lied)

(As recorded by Aretha Franklin/Atlantic)
AHMET M. ERTEGUN
BETTY NELSON
Don't play that song for me
It brings back memories of days that I once knew
The days that I spent with you
Oh no, don't let it play
It fills my heart with pain
Please stop it right away
I remember just - a what it said
It said: "Darling, I love you"
You know that you lied
"Darling I love you"
You know that you lied
"Darling I love you"
You know that you lied, you lied, you lied, lied, lied, lied.

Remember on our first date
You kissed me and you walked away
You were only seventeen
I never thought you'd act so mean
But baby you told me you loved me
You told me you cared
You said, "I'll go with you darling almost anywhere
But darling, you know that you lied, lied, lied, lied, lied.

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•RUN THROUGH THE JUNGLE

(As recorded by Creedence Clearwater Revival/Fantasy)
JOHN FOGERTY
Thought it was a nightmare
Lo it's all so true
They told me "don't go walkin' slow
Cause devil's on the loose"
Better run through the jungle
Better run through the jungle
Better run through the jungle
Woa, don't look back to see.

Thought I heard a rumblin'
Callin' to my name
Two hundred million guns are loaded
Satan cries "take aim"
(Repeat chorus).

Over the mountain
Thunder magic spoke
Let the people know my wisdom
Fill the land with smoke
(Repeat chorus).

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•IF I WERE A CARPENTER

(As recorded by Johnny Cash and June Carter/Columbia)
T. HARDIN

If I were a carpenter and you were a lady
Would you marry me anyway, would you have my baby
If you were a carpenter and I were a lady
I'd marry you anyway, I'd have your baby
If a tinker was my trade, would I still find you
I'd be carrying the parts you made, following behind you.

Save your love through loneliness
Save your love through sorrow
I gave you my ownliness
Give me your tomorrow.

If I were a miller at a mill-wheel grinding
Would you miss your colored blouse
And your soft shoes shining
If you were a miller at a mill-wheel grinding
I'd not miss my colored blouse and my soft shoe shining.

Save your love through loneliness
Save your love through sorrow
I gave you my ownliness
Give me your tomorrow.

If I worked my hands in wood, would you still love me
I'd answer you yes I would
And would you not be above me
If I were a carpenter and you were a lady
I'd marry you anyway, I'd have your baby

Save your love through loneliness
Save your love through sorrow
I gave you my ownliness
Give me your tomorrow.

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•DAUGHTER OF DARKNESS

(As recorded by Tom Jones/Parrot)
LES REED
GEOFF STEPHENS

Woman I can remember a woman
Warm were her kisses and tender was she
Lying there in my arms
Why, why did you deceive me so
What devil inside made you go
When I needed you most of all
Daughter of darkness
Stay out of my life, my life
You took my heart, you broke it apart
Daughter of darkness
Daughter of darkness please leave me alone forever
Daughter of darkness gone is the love that we shared together.

Heaven, we had our own kind of heaven
Sharing together the magic of love in a world of our own
Then oh so suddenly you were gone
The love I depended upon disappeared when you went away
Daughter of darkness stay out of my life, my life
You took my heart, you broke it apart
Oh daughter of darkness
Daughter of darkness leave me alone forever
Daughter of darkness gone is the love that we shared together
Daughter of darkness stay out of my life, my life
You took my heart, you broke it apart
Oh daughter of darkness.

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•WONDERFUL WORLD, BEAUTIFUL PEOPLE

(As recorded by Jimmy Cliff/A&M)

JIMMY CLIFF

Wonderful world, beautiful people
You and your girl things could be pretty
But underneath this there is a secret that nobody can repeat
Take a look at the world
And the state that it's in today
I'm sure you'll agree we all could make it a better way
With our love put together
Everybody learn to love each other

Instead of fussing and fighting, cheating but biting scandalizing and hating
Baby we could have a wonderful world, beautiful people
(Repeat chorus).

Man and woman, girl and boy
Let us try to give a helping hand
This I know and I'm sure that love we would understand
This is our world can't you see
Everybody wants to live and be free
Instead of fussing and fighting, cheating but biting scandalizing and hating
Baby we could have a wonderful world, beautiful people
(Repeat chorus).

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•UP THE LADDER TO THE ROOF

(As recorded by the Supremes/ Motown)
VINCENT DIMIRCO

Come with me and we shall run across the sky
And illuminate the night
Oh I will try and guide you to better times and brighter days
Don't be afraid, come up the ladder to the roof
Where we can see heaven much better
Come up the ladder to the roof
Where we can be closer to heaven
Stay with me and we shall let expression sing
Hear freedom's virtue ring
Can't you hear them ringing (ring)
Old memories of yesterday's, yesterday's broken dreams
Don't you know they'll all fade away
If you'll come
We'll laugh and I'll tell you the story of love
How it is and the happiness in it baby
We'll combine our thoughts and together we're gonna travel to the fountain of loveliness
I will never, ever leave you alone
To wonder as we go on
Our love it will grow much stronger, stronger
Don't you wanna go up the ladder to the roof
Where we can see heaven much better
Go up the ladder to the roof
Where we can be closer to heaven
Up there, up there, up there come on and walk
We're gonna talk, we're gonna sing.

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•SUSPICIOUS MIND

(As recorded by Elvis Presley/RCA Victor)
FRED ZANBON

We're caught in a trap
I can't walk out
Because I love you too much baby
But why can't you see what you're doing to me
When you don't believe a word I say
We can't go on together with suspicious minds

And we can't build our dreams on suspicious minds
So if an old friend I know drops by to say hello
Would I still see suspicion in your eyes

But here we go again asking where I've been
And you can't see these tears are real I'm crying
We can't go on together with suspicious minds
And we can't build our dreams on suspicious minds

Won't you let our love survive or dry the tears from your eyes
But let's don't let a good thing die
When honey you know I never have lied to you
Mm mm mm mm yeah, yeah.

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•STIR IT UP AND SERVE IT

(As recorded by Tommy Roe/ABC)
TOMMY ROE
FREDDY WELLER

Stir it up and serve it
Shake it all around
Everybody's groovin' to what you're puttin' down
Stir it up and serve it
It's looking so exciting
And when you move it closer
You make it so inviting
When I watch you do the things you do
Now all right girl
It makes me hungry for you
So stir it up and serve it
We'll have a celebration
Everybody's welcome, don't need an invitation
Stir it up and serve it
Girl you're really cooking
I can't wait to hold you
When there's nobody looking.

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•I'LL NEVER FALL IN LOVE AGAIN

(As recorded by Dionne Warwick/ Scepter)

BURT BACHARACH
HAL DAVID

What do you get when you fall in love
A guy with a pin to burst your bubble
That's what you get for all your trouble
I'll never fall in love again, I'll never fall in love again.

What do you get when you kiss a guy
You get enough germs to catch pneumonia
After you do he'll never phone you
I'll never fall in love again.

What do you get when you give your heart
You get it all broken up and battered
That's what you get a heart that's shattered
What do you get when you need a guy
You get enough tears to fill an ocean
That's what you get for your devotion.

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•SUNSHINE

(As recorded by the Archies)
JEFF BARRY
BOBBY BLOOM

Hey little girl stand right there
Sun is shinin' in your hair
Hey little girl don't you move
Hey my heart an' I approve.

Wo wo, wo, wo
You're my sunshine don't you know
I love you, love you
Shine your love on me
Shine your sunshine by the stars above you I love you, truly love you.

Hey little girl hold me tight
Fall in love on a summer night
Hey lem-me walk you by the sea
What's good for you is good for me yeah
(Repeat chorus).

An' I just wanna tell you that you're super fine
Wo - oh, wo - oh
I do believe it's you that makes the sun to shine
Wo-oh, wo-oh
Hey little girl let it show
Want the whole wide world to know
Let it show so they can see
Just how easy love can be yeah
(Repeat chorus).
Wo, wo, wo
You're my sunshine
Girl I love ya, you're my sunshine girl an I love you
Shine your sunshine.

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•THEY LONG TO BE CLOSE TO YOU

(As recorded by The Carpenters/A&M)

HAL DAVID
BURT BACHARACH

Why do birds suddenly appear
Everytime you are near
Just like me, they long to be close to you
Why do stars fall down from the sky
Everytime you walk by
Just like me they long to be close to you.

On the day that you were born the angels got together
And decided to create a dream come true
So they sprinkled moon dust in your hair of gold
And starlight in your eyes of blue
That is why all the girls in town follow you all around
Just like me, they long to be close to you.

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•LOOKIN' OUT MY BACK DOOR

(As recorded by Creedence Clearwater Revival/Fantasy)

JOHN C. FOGERTY

Just got home from Illinois
Locked the front door, oh boy!
Got to sit down take a rest on the porch
Imagination sets in pretty soon I'm singing
Doo doo doo
Lookin' out my back door.

There's a giant doing cartwheels
A statue wearing high heels
Look at all the happy creatures dancing on the lawn
A Dinosaur Victrola listening to Buck Owens
Doo doo doo lookin' out my back door.

Tambourines and elephants are playing in the band
Won't you take a ride on the flying spoon?
A Wonderous Apparition provided by magician
Doo doo doo lookin' out my back door
(Repeat)

Bother me tomorrow today I'll buy no sorrows
Doo doo doo lookin' out my back door
Forward troubled Illinois
Lock the front door, oh boy!
Look at all the happy creatures dancin' on the lawn
(Repeat)
Doo doo doo lookin' out my back door.

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•UP AROUND THE BEND

(As recorded by Creedence Clearwater Revival/Fantasy)

JOHN FOGERTY

There's a place up ahead and I'm goin'
Just as fast as my feet can fly
Come away, come away if you're goin'
Leave the sinkin' ship behind
Come on the risin' wind
We're goin' up around the bend
Bring a song and a smile for the banjo
Better get while the getting's good
Hitch a ride till the end of the highway
Where the neon turns to wood
(Repeat chorus.)

You can ponder perpetual motion
Fix your mind on a crystal day
Always time for good conversation
There's an ear for what you say
(Repeat chorus).

Catch a ride till the end of the highway
And we'll meet by the big red tree
There's a place up ahead and I'm goin'
Come along, come along with me
(Repeat chorus).

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•MA BELLE AMIE

(As recorded by Tee Set/Colossus)

HANS VAN EIJCK
PETER TETTEROO

Ma belle amie
You were a child of the sun and the sky and the deep blue sea
Ma belle amie
Apres tous les beaux jours je te dis merci merci
You were the answer to all my questions
Before we're through I want to tell you that I adore you and always do
That you amaze me by leaving me now and start a-new
Ma belle amie I'm in love with you.

Let the bells ring
Let the birds sing
Let's all give my substitute a big cheer
Let the bells ring
Let the birds sing
For the man after him waits here
For the man after him waits here.

Ma belle amie
You were a child of the sun and the sky and the deep blue sea
Ma belle amie
There was a time that you thought that your only friend was me
You were the answer to all my questions
Before we're through I want to tell you that I adore you and always do
That you amaze me by leaving me now and start a-new
Ma belle amie I'm in love with you.

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•(HEY THERE) LONELY GIRL

(As recorded by Ed Holman/ABC)

EARL SHUMAN

LEON CARR

Hey there lonely girl, lonely girl
Let me make your broken heart like new
Oh, my lonely girl, lonely girl
Don't you know this lonely boy loves you?

Ever since he broke your heart you seem so lost
Each time you pass my way
Oh, how I long to take your hand
And say don't cry, I'll kiss your tears away
Hey there lonely girl, lonely girl
Let me make your broken heart like new

Oh my lonely girl, lonely girl
Don't you know this lonely boy loves you?

Hey there lonely girl, lonely girl
Let me make your broken heart like new
Oh, my lonely girl, lonely girl
Don't you know this lonely boy loves you?
Oh my lonely girl, lonely girl
Don't you know this lonely boy loves you?

You think that only his two lips can kiss your lips
And made your heart stand still
But once you're in my arms you'll see
No one can kiss your lips the way I will

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•RAINY NIGHT IN GEORGIA

(As recorded by Brook Benton)

TONY JOE WHITE

Hoverin' by my suitcase
Tryin' to find a warm place to spend the night
A heavy rain a-fallin'
Seems to hear your voice callin', it's all right.

A rainy night in Georgia
A rainy night in Georgia
I believe it's raining all over the world.

How many times I've wondered
It still comes out the same
No matter how you look at it
You just got to do your own thing
Neon signs a-flashing
Taxi cabs and buses passing through the night
The distant moanin' of the train
Seems to play a sad refrain to the night
(Repeat chorus).
I find me a place in a box car
So I take out my guitar and pass some time
Late at night when it's hard to rest
I hold your picture to my chest
And I'm all right
(Repeat chorus).

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•FRIENDSHIP TRAIN

(As recorded by Gladys Knight and the Pips/Gordy)

NORMAN WHITFIELD
BARRETT STRONG

Calling out to everyone across the nation
Said the world is in a desperate situation
Stealing, burning, fighting, killing nothing but corruption
It looks like mankind is on the eve of destruction
Oh yes it is now people let me tell you now
We've got to learn to live with each other
No matter what the race, creed or color
I just got to tell you what the world needs now
Is love and understanding get aboard the friendship train
Everybody shake a hand, shake a hand
People I'm talking about the friendship train
Everybody shake a hand make a friend now
Listen to us now we're doing our thing on the friendship train.

We've got to start today to make tomorrow
A brighter day for our children
Oh calm down people now we can do it
I can prove it but only if our hearts are willing
Now get aboard the friendship train
Everybody shake a hand shake a hand
Yes I'm talking about the friendship train
It don't matter what you look like
People or who you are
If your heart is in the right place in the right place
Talking about the right place you're welcome aboard now.

This train stands for justice this train stands for freedom
This train stands for harmony and peace this train stands for love
Come on get on the friendship train
People listen to me now
Harmony is the key my sisters and brothers
Oh yes it is I say harmony is the key my sisters and brothers
People can't wait cause another day might be too late
Come on get on the friendship train.

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•KENTUCKY RAIN

(As recorded by Elvis Presley/ RCA Victor)

EDDIE RABBITT
DICK HEARD

Seven lonely days and a dozen towns ago
I reached out one night and you were gone
Don't know why you'd run, what you're runnin' to or from
All I know is I want to bring you home
So I'm walking in the rain
Thumbing for a ride on this lonely Kentucky back road
I've loved you much too long and my love's too strong
To let you go never knowing what went wrong

Showed your photograph to some old gray-bearded men
Sitting on a bench outside a general store
They said, yes, she's been here, but their memory wasn't clear
Was it yesterday, no, wait, the day before

Finally got a ride with a preacher man, who asked, "Where you bound on such a cold dark afternoon?"
And we drove on thru the rain, I said, "Listen, I'll explain,"
And he left me with a prayer that I'd find you.

Kentucky rain keeps pouring down

and up
ahead's another town that I'll go walking thru
With the rain in my shoes, searching for you
In the cold Kentucky rain, in the cold Kentucky rain.

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•THANK YOU FA LETTINME BE MICE ELF AGIN

(As recorded by Sly & The Family Stone/Epic)

SYLVESTER STEWART

Looking at the devil
Grinnin' at his gun
Singers start shakin' I begin to run
Bullets start chasin' I begin to stop
We begin to wrestle I was on the top
I want to thank you fa lettinme be mice elf again
Thank you fa lettinme be mice elf agin.

Stiff all in the collar
Fluffy in the face
Chit chat chatter, tryin'
Stuffy in the place
Thank you for the party
That I could never stay
Many things is on my mind
Words in the way
(Repeat chorus).

Dance to the music all night long
Everyday people, sing a simple song

Mama's so happy, mama starts to cry
Papa's still singin' you can make it if you try
I want to thank you fa lettinme be mice elf agin
(Different strokes for different folks)
Thank you fa lettinme be mice elf agin.

Flaming eyes of people fear
Burnin' into you
Many men are missin' much
Hatin' what they do
Youth and truth are making love
Dig it for a starter
Dyin' young is hard to take
Sellin' out is harder
Thank you fa lettinme be mice elf agin
I want to thank you fa lettinme be mice elf agin
Thank you fa lettinme be mice elf agin.

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•YESTERME, YESTERYOU

(As recorded by Stevie Wonder/Tamla)

RON MILLER
BRIAN WELLS

What happened to the world we knew
When we would dream, scheme and while the time away
Yesterme, yesteryou, yesterday.

Dream, so did you life was warm and love was true
Two kids who followed all the rules
Yester fools and now it seems those yester dreams
Were just a cruel and foolish game we used to play.

Where did it go
That yester glow
When we could feel the wheel of life turn our way
Yesterme, yesteryou, yesterday.
I had it all, what we had
I feel lost, I feel sad with nothing but the memory of yester love and yesterme, yesteryou, yesterday.

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•HITCHIN' A RIDE

(As recorded by Vanity Fare/Page One)

PETER CALLANDER
MITCH MURRAY

A thumb goes up, a car goes by
It's nearly 1 a.m. and here I am
Hitchin' a ride, hitchin' a ride
Gotta get me home by the morning light
Ride, ride, ride, hitchin' a ride
Ride, ride, ride, hitchin' a ride.

To ride a train I'm nearly drowin' in the pouring rain
Hitchin' a ride, hitchin' a ride
Gotta get me home
I got no fare
Ride, ride, ride, hitchin' a ride.

I got a long distance call today
She sounded lonely so I'm on my way
Hitchin' a ride, hitchin' a ride
Gotta get me home to be by baby's side
Ride, ride, ride, hitchin' a ride.

A car goes by, oh won't somebody stop
And help a guy hitchin' a ride, hitchin' a ride
Been away too long from my baby's side
Ride, ride, ride, hitchin' a ride
A thumb goes up
Ride, ride, ride, hitchin' a ride.

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A Conversation With JOHN SEBASTIAN

"I've completely lost a grip on what it is specifically that's commercial. Commercially I can't tell anymore." John Sebastian was speaking to me in his quiet, soft manner. He was honestly answering my questions about John B. Sebastian sans Lovin' Spoonful and hit record excitement; the way he spoke I got the impression that the music he was creating for his first solo album was going to be a far cry, in many respects, from the pulsing drive of "Do You Believe In Magic"? and the socially aware "Younger Generation".

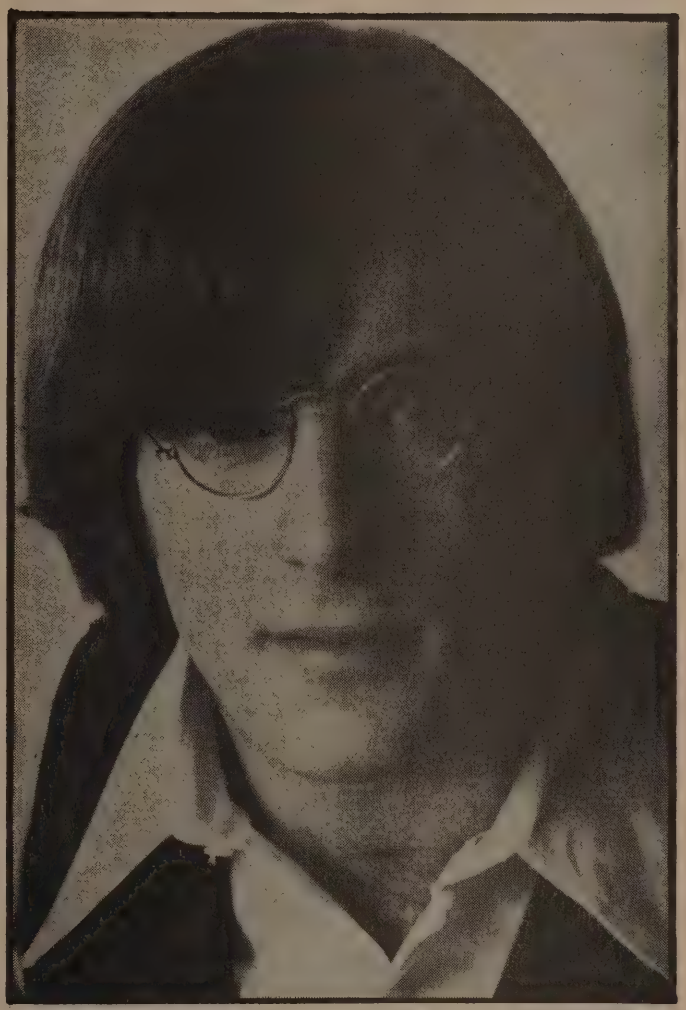
"You can't write with that in mind," he said continuing to explain his new attitudes about 'commercial' music. "I find that it's more difficult if you preoccupy yourself for a minute with whether or not something is commercial. Somehow it really stops my inspiration cold. I almost have to look at it as if I was just trying to please myself and then, hopefully, by extension, everybody else will like it."

John sat back waiting for the next question. His ever present spectacles glittered in the office light. He looked almost subdued despite a multi-colored shirt of outrageously dyed hues and a pair of velvet trousers. And, as he talked in his low, hypnotic voice - the same voice he carries onstage to lull an audience to his magic land of music - I began to feel calm myself despite the hustles of New York traffic vibrating through the window. He gave me his sincerely reassuring smile, the one he gives when he says goodbye to you to make you feel that you've just made a friend, and I asked him about the difference between writing songs on the West Coast with Los Angeles somewhere in the background and writing songs with New York City on top of your head.

"Yeah, yeah I think so," he said. "But there is also a difference I think between each individual song, as far as the way that it comes, the source of inspiration and everything is rarely consistent. I can't tell you two situations where I got a song the same way. So like L.A. and New York definitely have something to do with your head. They change your inputs and therefore your outputs have a little different thing happening but it's more or less in terms of tunes that I think of the difference of inspiration and reflection rather than surroundings."

But surroundings have played a certain part in John's life since he left the Spoonful. He came up originally from the streets of New York, transforming his musical ability from folk strums to good-time music through the Lovin' Spoonful. He's had other experiences, like mending sails in New England seaport towns, but New York City was his major experience during the Spoonful era. When the magic of the group ceased for him, he headed for California, where for seven months he worked on his first solo album.

I talked with John about that album, which to date still has to be released, not to find out the details of the album so much as to discover, by the way he talked about it, what



changes had taken place in his attitudes and approach towards music.

I asked him, first, what the album was going to be like.

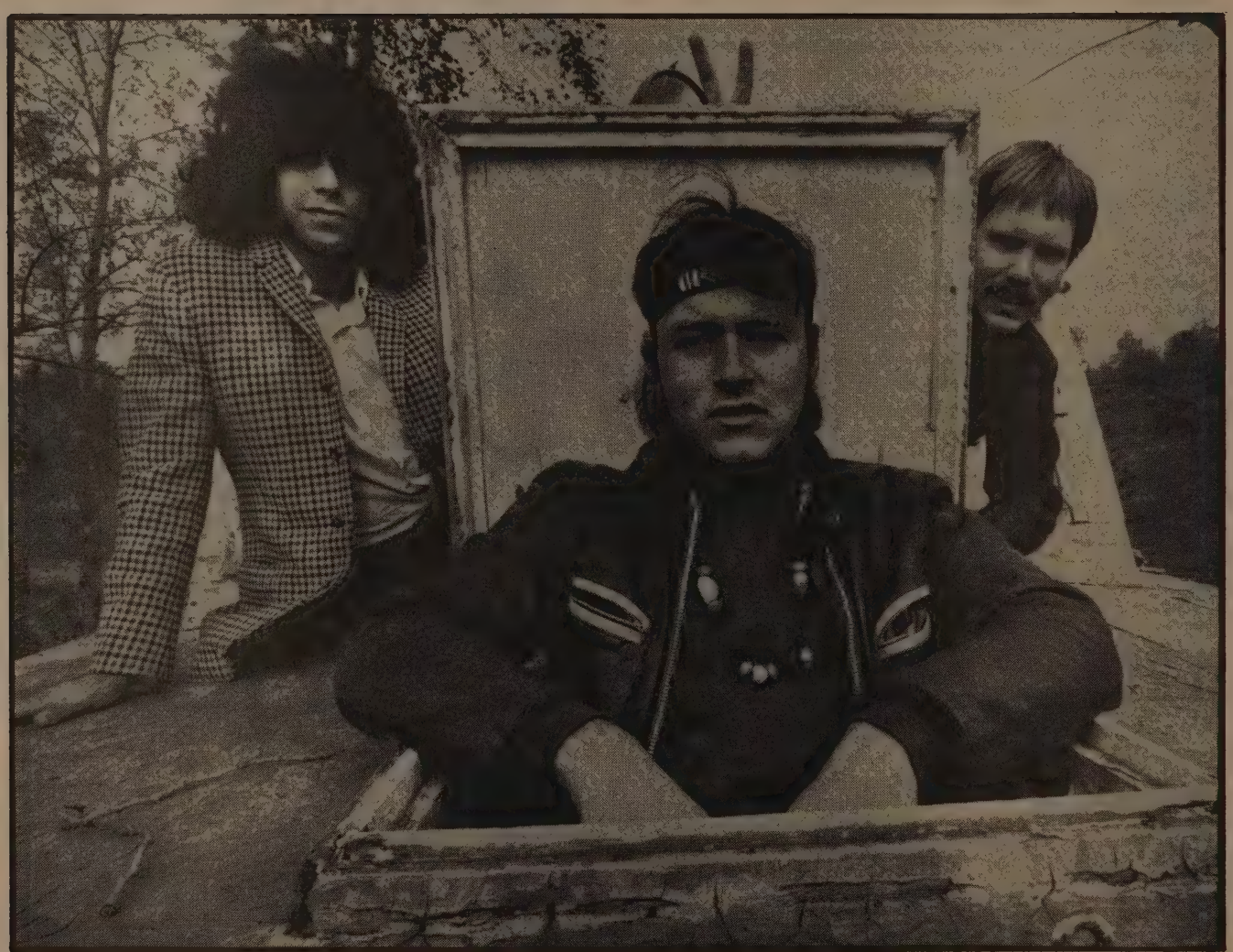
"It's taken a long time," he said making a sound between a sigh and a laugh. "Seven months I've been working on the album. I've recorded it alternately on the West Coast at Elektra Studios and in New York at the Hit Factory."

And what type of atmosphere was he trying to create with his new music? "Well, just mostly letting it go tune by tune. Each tune I tried to look at pretty much as a separate entity and arrange it as such, rather than the way I customarily would approach an album which is to go in and go tune for tune with pretty much the same musicians. What I did was try to pick the people that I would....if I could imagine anybody that I'd like to play on a given tune, who

(continued on page 74)

THE YOUNGBLOODS

National Anthems And Goodtime Music



The five hundred and thirty-five members of the House of Representatives and the Senate each received copies of the Youngblood's hit single, "Get Together" recently, along with a suggestion that the song be established as the new national anthem.

The suggestion came from author Dan Wakefield who is a contributing editor of the Atlantic Monthly and author of the best selling book "Supernation At Peace And War".

In his note to Congress, Wakefield said, " 'Get Together' is certainly a far better expression of today's patriotism among

the young of America than the 'Star Spangled Banner'. "Speaking of the note", he added, "I realize that the appeal is Quixotic, but at least it will give the most influential men in the land a chance to hear something truly representative of American youth."

That's the kind of thing that happens to The Youngbloods. A song they recorded for their first album several years ago suddenly becomes the subject of a well known author's idea of a new national anthem. And perhaps such ideas aren't really that bad, listening to the lyrics of "Get Together" and examining the list of those who have recorded it-from gospel singers to jazz men - the idea of the song being one of the most universal of our generation isn't far from wrong.

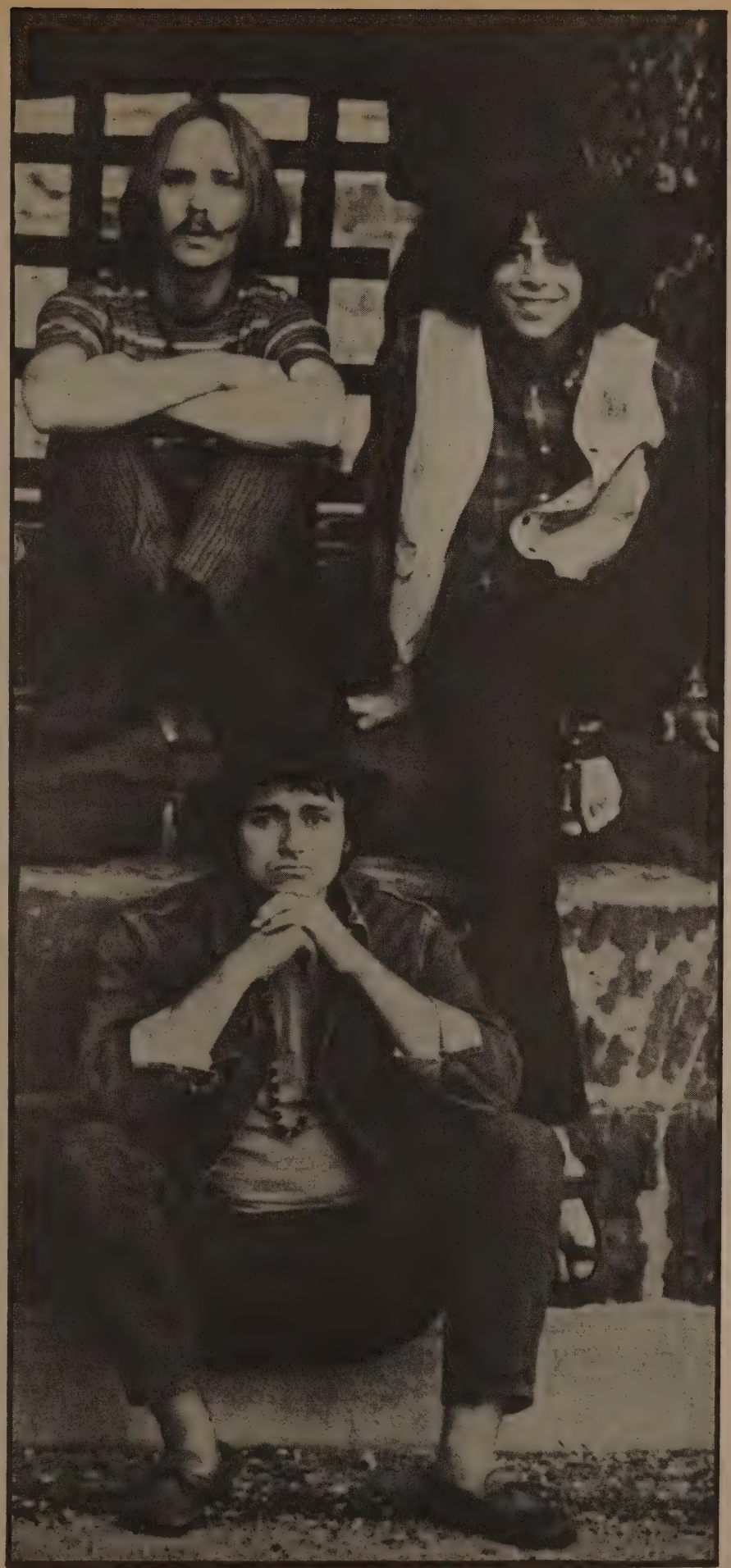
The group behind "Get Together" deserves the recognition that such a move by Congress would bring. Together themselves, since the very beginning of the rock scene, they have been through all the trials and tribulations that any rock group has ever suffered. To begin with their first album was absolutely ignored by many people and when they first released "Get Together" no one paid any attention. The release of a second album, "Earth Music", had about the same effect. Finally, after moving from New York to San Francisco and finishing a third album, "Elephant Mountain", The Youngbloods happened. "Get Together" sold a million copies in rising up the pop - charts. "Elephant Mountain" became a best selling album. Dan Wakefield and many other people came up with ideas which involved the group and the whole country.

The man behind The Youngbloods is Jesse Colin Young. Once a folk singer, Jesse is an all 'round musician - singing, writing songs, playing bass guitar, and showing his concern for his musical integrity and his audience at every step in his career.

A quiet, pleasant, openly friendly young man who believes in speaking his mind, Jesse has matured with the experience of "The Youngbloods" many ups and downs. But he's not a super-star type in his thinking or in his feelings. Hit Parader talked to Jesse recently, and the man that came through the questions and answers was an impressively intelligent person who knows how to communicate with others and the value of that communication.

HP: "Jesse, what was the transition for you from a folk-type artist, performing on your own, to a leader of a rock group?"

Jesse: "Well, we didn't intend for it to be a rock group. I guess we just intended for it to be an electric group. And I got into it because I heard the Beatles and the Spoons doing good things for the



first time in five years with electric music, and I had been digging folk music for about four years and I was ready for something a little different. I didn't have any idea how different it was going to be. I thought it would be just like doing the same thing with different instrumentation. As it turned out it kind of turned my mind around, I went out and switched instruments - went to bass, played to a different kind of audience, and it's been pretty strange. But now it's come back to - it's finally come back to what I thought it would be at first - the trio of Youngbloods, just like a personal statement - that's what we are, the three of us.

HP: "Are you still playing that Dan Electro bass guitar?"
Jesse: "Yeah, still playing it, it's one of Danny's basses, it's a great bass."

HP: "Could you explain a little about Dan Armstrong and his whole thing?"
Jesse: "Danny is a guitar player and bass player who got into rewiring and taking the Dan Electro bass instrument, which I guess has a basic good design, and refining it and rewiring it and doing all kinds of little things to it until it's really exceptional. A really exceptional instrument, and he did this for a long time, and finally has extended it to where, now, the Ampeg Company is distributing a guitar and a bass that Danny has designed from the bottom up, made out of plexiglass, and the guitar has six or seven interchangeable pickups. You don't get them all with the guitar, but they all have different sounds and you can try them all out in the store and buy one that has the sound you want...or whatever, for recording and they're really beautiful instruments. I've played them and that's the extension of what he did with the Dan Electro. I still like my Dan Electro better."

HP: "Was the happy, goodtime type of sound of the group something that came about because of the musicians in the group?"
Jesse: "No, it comes from rag time music and Jerry Corbitt was the best rag time picker and singer on the scene - although he never got recognition for it. And I played some rag time too and I really loved it - and that's where that happy, bouncy 'Grizzly Bear' stuff came from. It hasn't disappeared yet, it's still in the music, you know, just as the blues influence is - but now we're exploring improvisational - I won't call it jazz, 'cause I don't even know what jazz is - but just exploring improvisational things on the new album. You know, some non-sock-it-to-you beat music. Some of the improvisational things on the album were just things that happened in the studio - that we were playing to dry our heads between takes- because you know you just can't go from one take to another, it gets like - it's like repeating, it's like saying the same thing over and over again or something. And that's the latest direction that the band's gotten into."
HP: "How many changes occurred during the time span between the second and third album, Jerry leaving the group and all?"

Jesse: "Well, RCA didn't want us to go into the studio without a producer, neither did our manager, that hung us up. 'Cause they let us go in, we produced three records - we did "Quicksand" and two others - we thought they were really good. That was the first thing we'd done since "Earth Music" and the improvement in the production end was tremendous. We wrote the charts, we did all that kind of stuff. But RCA and our manager weren't too crazy about it, so they said we needed a producer. And then Jerry left the band and we wanted to kind of get a footing on the trio thing before we started recording again. And then we had some more. . . we had a big tour last fall, in which we couldn't go into the studios. So we had to wait until we got to the West Coast again. . .a year and a half between albums is what it took."

HP: "Do you have any feelings about "Eelephant Mountain", where it went, where's it's going to lead you?"

Jesse: "Well, I think the next album is going to be done as live as we can do it. Not necessarily live in front of audiences, but we've gone through the whole trip of trying to play together and finding it impossible, and splitting it down and getting into the thing of building records one piece at a time, and now we've come full circle back around to get the feeling - the live performance feeling into a record; we try to play and sing into a record; we try to play and sing all at once, as much as possible. And we just started to get into that, toward the end of the album, you know, cause we did some cuts fourteen months after we did other cuts. Some like "Ride The Wind" and the improvisational things are probably more of the direction, more of the warm, open, live feeling that we're probably going to get...probably where the next album is going to be at. Hopefully, anyway."

HP: "How is it to work with three instruments and voices as opposed to four?"

Jesse: "It's easier for us. It works. We just never got the four instruments together onstage. If we had, it would have worked beautifully with four, but we never did. We understand each other and we know how to play together and with each other and that's what really counts."

HP: "Could you talk a little about "Let's Get Together?"

Jesse: "Let's Get Together" is a song that could never be played enough until people learn to live together and somehow relate to each other in a friendly non-violent manner. And the more it's played and the more it's heard, the better it is. □

JOHN FOGERTY WEST COAST ROCKER

Listening to The Creedence Clearwater Revival you hear a great deal of the excitement that make The Rolling Stones and Steppenwolf perfect examples of hard hard rock. Led by lead guitarist, vocalist, and songwriter John Fogerty, Creedence have established themselves with a number of hit records, a trio of albums, and in person appearances that get good, exciting reviews as well as thunderous fan reaction. Hit Parader spoke to John asking him, first about the name of the group.

JOHN: The story's longer than it really warrants, but quickly — it was just a kind of feeling thing that I got off of - well it happened on Christmas Eve, that was the way I was feeling right at the moment. And also TV commercials sort of suggested the name, really abstractedly. One of them was a beer commercial showing a lot of clear water, and that sort of thing. But the one that got into my head

(continued on page 75)

THE CREEDENCE RHYTHM SECTION

DOUG CLIFFORD/
CREEDENCE DRUMMER

When I was in the eighth grade, I saw a TV spectacular with Gene Krupa. He really inspired me. I don't play anything like Krupa, but he turned me on to drums. That's what I wanted to do. Stu was my best friend in school and he was taking piano lessons. We met John who was looking for a piano player and I said I could play drums even though I didn't at the time. But we got together and I practiced a lot, I never had any desire to do anything else. I have to pound my frustrations out of the drums. It's a perfect outlet for me.

I do a lot of things with John. I embellish his riffs. We get a syncopation thing going; we'll start and end riffs together. I've always listened to John because the other instruments were hard to hear. So I'm more attuned to melody.

I do basic things with my foot on the bass drum along with Stu's bass. I used the cymbal to embellish John. The rhythm thing, the backbeat, comes from my bass pedal foot working with Stu. Just pick that drum.

I use Camco drums. To me, they're pretty much all the same, Camco is old but they're new. Sort of like us. They make great accessories - very simple, inexpensive, and well built. The drums are finished well and they're heavy - very sturdy. They're even finished inside and they project more. I've used all the major brands but I like these best.

STU COOK/
CREEDENCE BASSIST

I started off as a piano player, but I ended up on bass, that's John however playing piano on "Good Golly", I played two bass parts on that. We couldn't carry a piano around all the time and it got to be a hassle. Sometimes the piano had to be amplified and we didn't have the equipment to do it. If there was a piano available half the keys didn't work.

So I switched to a bass rhythm guitar. I played the bottom notes of a chord as though I was pounding on a piano. We didn't have a bass at all until John got me to play one. We couldn't fine any inexpensive basses that were good – and the amps – you could get a cheap guitar amp but not a bass amp.

You need a bigger amp to push a low frequency signal. Bass needs more power. The way we set up. John is capable of more watts than I am but he uses less than half. I use more to produce the same clear volume signal.

So we rented a bass, and John showed me the bottom four strings of a guitar and I already knew two. I only had to learn the other two. Now it's my instrument. I've developed a feel for it. It seemed inevitable that I end up playing bass. I feel that I understand bass. I love playing bottom. Even if I take a solo, it's a rhythm thing. In fact, I try not to make it melodic.

When I started on bass, I only knew like four notes and I grew from there. Bass has become a very commercial instrument in rock and roll. Bass is out front in modern music. To me bass makes the feeling of a song – if there's a good bass line.

I never play a song the same way twice. I know the changes. Sometimes if I do something that I like, I'll try to do it again. Like I really dug playing that simple thing on "Keep On Chooglin", and a couple of times I repeated a little bass figure to emphasize climaxes. It worked the first time so I repeated it. That song took about twenty takes one day and nothing was happening. We came in next day and did it in one take. It was just the right day.

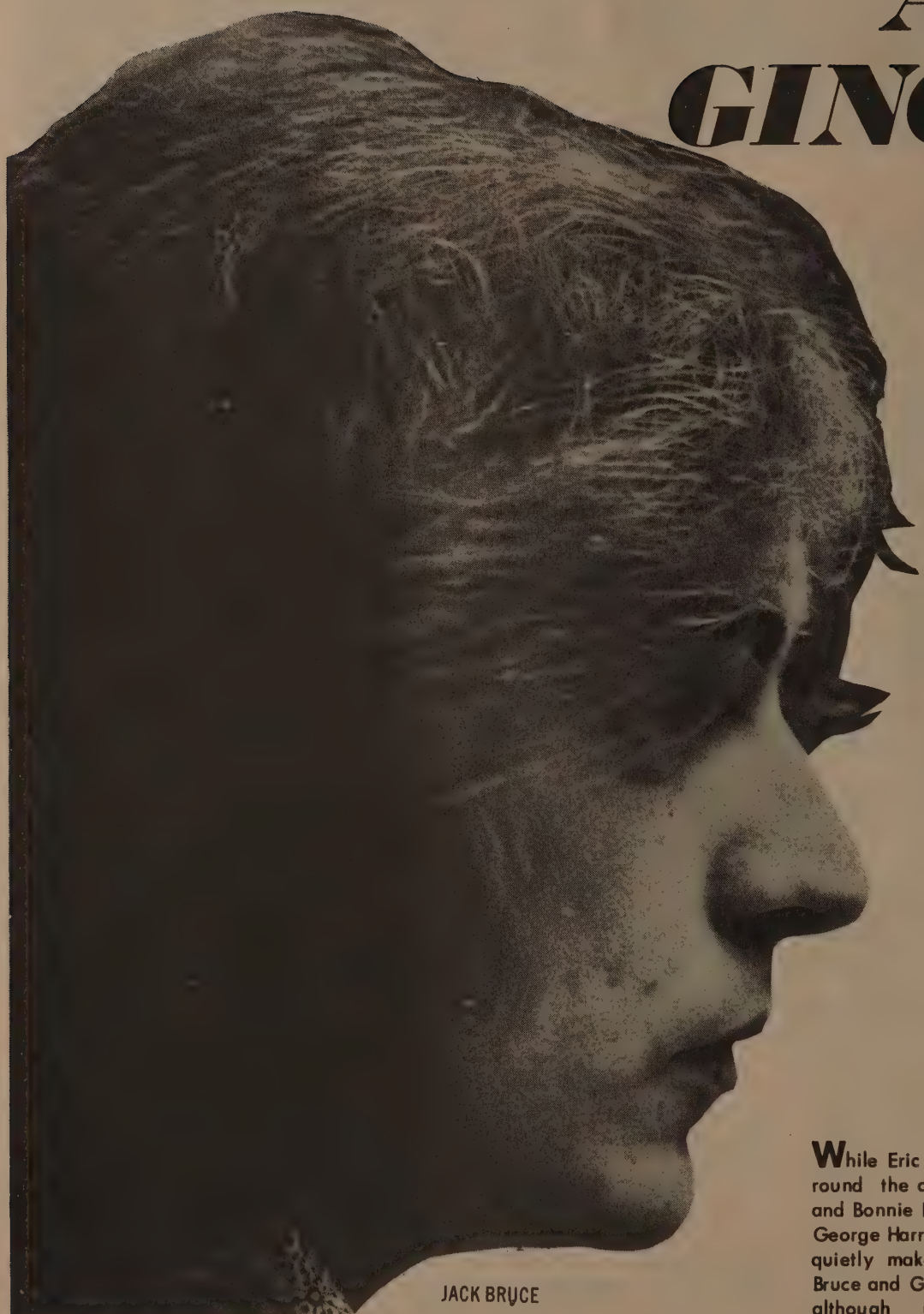
Right now, I'm using a Kustom amplifier with Sunn speaker cabinets. I just got a Gibson EB3 bass. It has a little shorter neck and I made extra sure the neck was straight and the string length was alright. Then I adjusted the pickup and the string height to my own taste.

I shopped all around and decided on the best for me despite prices. It had to be good quality. I can really play through any amp but John needs his Kustom amp for certain effects. It took a long time to get our guitar sound working right.

We always envisioned a rock band like the Crickets. Two guitars, bass and drums. Just bottom, drums rhythm and lead. Before, I played piano-banging chords. When Stu switched to bass there was a hole so I played guitar to fill it in. I play Rickenbacker now but I'm always looking for something better.

Guild guitars invited John and myself over to look around and we ended up ordering two Guilds. This new one is much more versatile. It's easier to tune and there's more room on it to move around. I can play better including the twelfth fret. Even if you get a little better, you can't tolerate an instrument that you can't move on. The slightest imperfection might hold back my progress. Even if you don't deserve a hand made guitar, you deserve something better than what you've got.

What Are JACK AND GINGER Doing



JACK BRUCE

While Eric Clapton rocks and rolls around the countryside with Delaney and Bonnie Bramlett and, occasionally, George Harrison; while Steve Winwood quietly makes music; what are Jack Bruce and Ginger Baker doing? A terse although unsatisfactory explanation

GINGER BAKER

might simply be 'their thing'. Jack is into film and his own music. Ginger is into his own music as well but on the incredibly chaotic level that only the red haired drummer could conceive or carry off.

A new documentary film featuring Jack Bruce has been finished in London and screening plans call for it to be shown there immediately. The film, entitled "Rope Ladder To The Moon" (A song title from Jack's "Songs For A Tailor" album), has been directed by Tony Palmer, who was responsible for an earlier British television study of pop music, "All My Loving."

Much of "Rope Ladder To The Moon" was shot on location in and around Jack's native Scotland and it features several tracks from Jack's debut solo album.

It is almost certain that the film will be included in the BBC -1 series, "Omnibus", which is shown on Sunday evenings. As yet there are no firm plans as to when, or if, the special will be seen in the United States.

Jack has not worked live since the split-up of Cream and has devoted the majority of his time to writing songs, recording, and working on the film."

His first live appearance was set for the Lanchester Arts Festival in Coventry, England early this year. Also on the bill were the New Jazz Orchestra and The Colosseum. Two founding members of the Colosseum, Jon Hiesmon and Dick Heckstall-Smith, were featured with Jack, who had top billing. Hiseman and Heckstall-Smith also played on the "Songs For A Tailor" album.

Jack has also spent recent weeks recording tracks for his second album.

As for Ginger, the occasional band that he formed for one flight only, The Air Force, made a test flight in Birmingham, England three days before their world premier at Albert Hall in London.

The Birmingham concert was held early in the year and was set to compensate for the lost debut of the Air Force which should have taken place in Amsterdam before last Christmas.

Ginger said, "We all wanted to find another date if possible before the Albert Hall. It's great that it is Birmingham because Steve, Chris, Denny all come from up there."

Steve Winwood began his extraordinary career with Spencer Davis in the clubs around Birmingham, before linking with Chris Wood in Traffic. Denny Laine came to prominence with the Moody Blues in Birmingham before their series of hit records.

The concert also added dimension to Birmingham's claim to be the provincial center of pop music in England. Following on George Harrison's public debut re-appearance with Delaney and Bonnie and Eric Clapton, the Air Force concert gives the Town Hall there another 'first.'

The Air Force line-up at present is: Ginger Baker, Steve Winwood, Jeannette Jacobs, Denny Laine, Chris Wood, Rick Grech, Remi Kabaka, Graham Bond Harold McNair and Phil Seamen.

The group, which has three drummers has been rehearsing in London's Revolution Club, working on a repertoire of original numbers which includes one Christmas carol, revamped with a Ginger Baker lyric.

Ginger said, "I don't think anyone has got a band together like this before. This lot aren't just pop musicians, or rock and roll players. Theres a bit of jazz in all of them, and they are all a bit explosive.

"But the thing is that all the explosions have been in the right direction, and have fitted together perfectly. I am really excited by it. I think we are playing the music of the seventies." □

The JOE COCKER Interview

Rod Stewart has summed up Joe Cocker's position on the present rock scene very well by saying simply, "He's the Gov'nor". Which he is.

This conversation with Joe took place one hazy winter afternoon in New York City. Everyone was relaxed and Joe was in an exceptionally smiling frame of mind with an appearance at the Fillmore the only thing pending within the next few days.

He sat comfortably slouched in his chair, rubbing his recently grown beard, laughing, and honestly getting into talking about his life and times from Sheffield to Los Angeles.

It seems a shame that there will always be two kinds of people who listen to Joe Cocker, those who believe him and those who don't. When he sits and talks to you, you can't help but believe him.

HP: Many people are fans of your voice, - do you have any comments to make on that...

JOE: Well, we came over, the first time we did a four month tour, and as we were doing it I knew we were sort of gaining some headway, you can never tell how you are — what's happening really, that close, to yourself - you can pick up on everybody else, but on yourself it's very hard to get a perspective on how things are going.

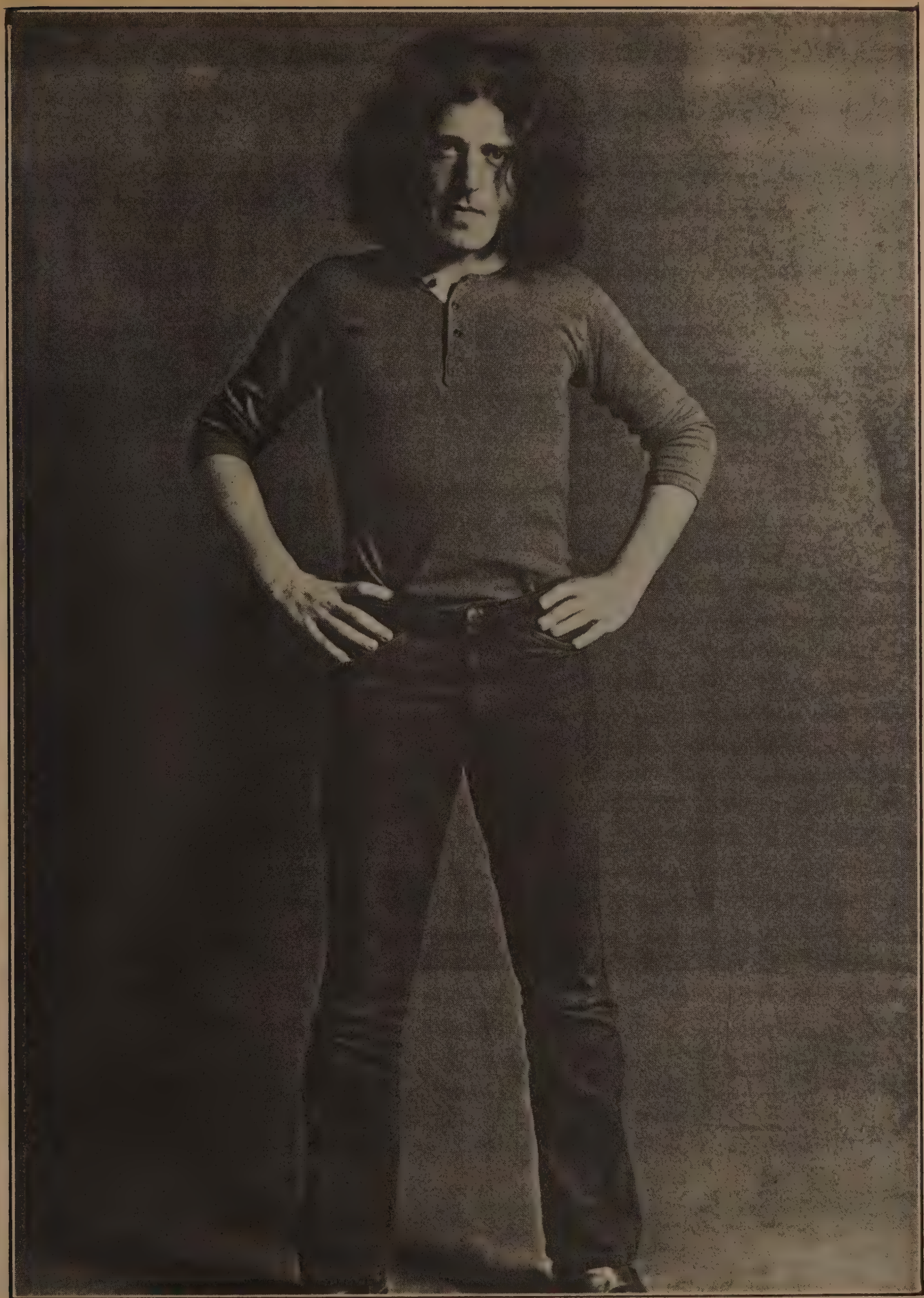
HP: How about the new tour?

JOE: That's been good. You know, we've been working mainly weekends, - and ... but we did some good ones, The Filmores - West. I enjoyed that, and the East - they're both great theaters.

HP: A lot of musicians in this country will get a hit, and then go through a thing of having to get a follow-up - but there is another system, which you went through - of having a record and not really having a hit, but it gets played and played - and it creeps into the charts and it creeps off and back on - and people hear about you but they don't demand that one song, and you've established yourself as a name. But there have been some changes between the first and second albums. Did you do everything in L.A. on that album?

JOE: Yeah. The first album - the stage I was going through when we made it, well, I'd been living in Sheffield all my life and suddenly I come leaping into the world, and I just didn't know what was going on. I was just trying to pick up so fast and I just couldn't get things in perspective. After we finished that first album I left it alone, for months - I didn't want to hear it. And the new one came out recently - and I heard the original - the first one, and I was finally getting to realize what the Americans were all about when they talk about an "English sound", you know, because - the same thing - I was listening to the Spooky Tooth album, and there's the same sort of sound difference - you know, just channeled, and I can't listen to the new one very well yet....but, I think the next album I would like to do in England again. You should be able to get a sound out of any studio, but there's something about that English mood - the moods are different in the two countries and it comes over.

HP: Is there a reason why you and other British singers like you (Chris Farlowe especially) have been able to sing - really drive - the way you



do? Is it like being able to hear Ray Charles but not being close to him?

JOE: Well..when you're young, and starting to sing, things are so fast you're never really absorbing what's going off at a particular time. But - all I used to go on was whoever buzzed me, you know - my ears, the most. And I used to listen really intently. And I was talking to Denny Cordell - over there in England we didn't get - like in America you got so many records, but in England when the rock thing started we just got the beauties - you know, all the beauties. The cream' of records. And then you found something you really liked, you started doing the hunt for his material. And I used to buy, say - with what money I had I used to buy say one album a week, or two - and sort of buy them with - you know you could play records and play them in the English stores, and the rare records I used to - study them. To say study them, I knew every lick he made, I knew everything the pianist - down to mistakes - the saxophone, everything. Not knowing why - but just loving it so much and then I really at that time, I wanted to sing like Ray - to a T - which went on for about four years. And it only went off when Ray went off!.... Cause he was a real artist then, you know, and he was so original. He really hit me down here, you know. Then suddenly the lush strings came in, the Hollywood bit, and it went. And you find yourself on your own.

HP: Is it more or less like the American kids can turn on the radio at home and they have access to all kinds of music and the British kids don't...

JOE: Well, I always used to listen to the radio, which in England is in a terrible state - but I always used to listen to it to see if it was getting any better. And I used to hear Ray Charles on radio Luxembourg - and Decca released a London catalogue, and London and Atlantic were all on it - it was an incredible catalogue - all the best rockers were on it. So you just virtually used to buy all the London records that came out, knowing that they'd be winners. Cause they didn't release anything that - you could tell by how it had gone in the States whether it was worth putting it out.

HP: When you sing are you conscious now or were you ever conscious that you were getting it out that way - emotionally - as opposed to just sort of la-la-la type melody?

JOE: Well I went through a blues phase - a Muddy Waters kick - but Ray was there as well .... and it just didn't seem right to me somehow, to be singing 12 bars forever.

HP: Did you know, for example, that Ray Charles was singing with his heart...

JOE: Yeah, well that's what hit me so hard, you know - it came out of the grooves on the record. You see the first record I heard was "What'd I Say" -- and I thought, well this guy's better than Little Richard as a screamer - he's really screaming, and the art of screaming is like people who scream in tune, and are really flexible with it...and when I heard "I Believe To My Soul" - which is on the flip side of "I'm Moving On" - that really did me in. That was it.

HP: Like when Tina Turner screams in those early records - she makes Janis look pretty sad .... but when you started in did you intend to try and get that Ray Charles sound? That intensity...

JOE: Well, it's fervent, this sort of thing - and I'd sung before like when Lonnie Donegan - who is totally removed -- you know, you can bend anyway you want to go with it - the Beatles have always pushed this to everybody - you can go anyway you want, but I like carried the Ray thing down to - you can never really tell where the own voice actually sounds like - like to me, at one state, I probably sounded more like Ray Charles in my head - but what came out probably wouldn't - but in my head I was singing almost identically to Ray.

That was just a couple of years ago.

HP: What about now when you listen to "A Little Help From My Friends" - and some of your early stuff - what are your feelings about it...

JOE: No record - that was done - I can ever sort of listen to ... there's always bits - it's amazing, the art of performing, the subtle difference - but when you're recording and you sing something you know that it's permanent. And if ever I sing anything that rubs me slightly - you know, as not being a good phrase or just something, the more I hear it the more it sort of builds. So I can never really listen to it and say wow...you know, but you just hope that the next time you make an album you're going to lay something...I'm always trying to do something deep - maybe you don't need to, but you just try to do something that will give people, some people - the buzz that I got from records. Which is what it's all about.

HP: It's the difference between emotional music - like Otis and the Doors - I don't really feel like dancing when the Doors music is played, but I would with Otis...and you, and Bonnie and Delaney and that kind of music...

JOE: Yeah, you mention those two, when I heard their album they did me in, I thought wow, that's pretty good. You said that there's no singers in America that can do it, but Bonnie is in fantastic shape... and I think in England - Clapton is going out with them, and you know the thing everybody's got about Eric Clapton, and the English people are very camp sometimes, and they love Sonny and Cher - and now there's finally a couple that's come along - Bonnie and Delaney - and they're married, they love that, and the fact that they're funky as well should just about blow their heads. I think they'll do really well over there.

HP: I understand that now not only is Clapton going to produce their album, but that Delaney is going to produce Clapton's album, so he's really getting the benefits of being involved with them as well!

JOE: I think the thing people find out about a guy like Clapton - the time that he's done...it had nothing to do with Cream really, it's not like Cream...

HP: It's nice to know that he really liked Delaney and Bonnie and got onto them, cause I used to wonder when he was out there doing scales ... how real it was to music ... but now ...

JOE: Well obviously, he's been associated with Steve Winwood - he knows what's right .....

HP: Winwood is another singer I should have added to my list!

JOE: Yeah, okay! For some reason Steve doesn't like singing too much, and it's a shame really - when you think he's an incredible type..

HP: Maybe what he hears in his head is bad and he won't believe the rest of us...

JOE: Maybe....but if I could play a piano, organ, guitar - you'd probably tend to devote more into that than you would into singing.

HP: Have you heard the Stax Delaney and Bonnie album.....

JOE: They're supposed to be a bit chilled by that - someone told me they didn't like the brass parts--

HP: Yeah, they probably would.. but there are some things, like the MG's really got together and laid down some nice tracks....Have you ever heard Erma Franklin's version of "Piece Of My Heart" -

JOE: No I haven't...I've heard about it...

HP: There are some nice things on it, that was Dick Dunn...two years ago I was down at Stax for a week cause Otis had died and I was down there doing a story on him and talking to people, and Duck took me home - he's the bass player from Booker T. and The M.G.'s, and he took out these two acetates and said this is Delaney and Bonnie, and this was like two years before anybody knew...and he played me a few things - and it was just fantastic. He was just so happy - that he had found these people and he was going to make this album, and then I don't know what happened - they went to Elektra, and they did the Elektra album, and then Duck finally got his out, and it's really...

JOE: Yeah, it was really out of sight....

HP: She had a follow-up to that - called "Just Not Ready For Love" which nobody heard - which is just as good - if Joplin knew about it she would do it, man....so fast... Also, have you heard the Staples' album where they did a lot of Bonnie and Delaney material before they cut their own album?

JOE: "Soul Folk In Action"? -

HP: Yes, "Soul Folk In Action" - a funny thing, I came up with the name Soul-Folk, - I was talking about "Dock Of The Bay" - how Otis had sort of made a commercial - and I called it Soul-Folk - and they then sent me a release from Stax - with the words Soul-Folk - and I called them up and said do you need some white kid in New York to make up your phrases!?.....and then they said it's ok, you can do some liner notes for us sometime! How do you record? — do you do your voice over the band track?

JOE: On the first lp there was a stack of overdubbing .... and we were really trying to get it sharp, you know ... and cut out all the dirty edges. On the second one the philosophy changed a bit. We thought, you know, let's just sort of do a straight track - with everybody just playing. And if there are goofs, you know - as long as the performances have some excitement in it....but now I'm wondering if.....now I want the best of both of them, I want a spot on performance! You know, from everybody. Which is - like "Bathroom Window" - we had Steve Winwood on piano, Chris Stainton on bass, Mike Kelly on drums and somebody else....I can't remember ... some other famous person!....anyway, we did thirty two takes of "Bathroom Window" ...and it was just getting nowhere. And I heard it the other day, and I thought it was just terrible..absolutely terrible...

HP: If I were a singer and I was in the studio and Steve Winwood were on piano, I would be afraid to ask for more than one take! I really would! If Jimmy Page were on guitar - I wouldn't say, hey Jimmy, you've got to do it again!

JOE: Well, they couldn't say much, because I sang all of the thirty-two takes live!

HP: Do you think you can sing over the band track with the band track coming in...

JOE: If ever I sing to a backing track - I tend to wait for the chord to come in ... and then I sing. Whereas if you're singing it live, you're pushing the song along, you don't know where it's going to go, or if it's going to make it ....and if it's going well, you're trying to keep it there, but this thing with backing tracks, you know the thing's done, and you're not going to alter the performance by it, so it's always better if you can to try and - when I'm singing in the studio and everybody's putting down, and even though I'm involved in what they're all playing, as well as if they're playing what I like, I try and do the vocals first time.. Most of the ones on this new album are..

HP: Are first cuts?...

JOE: Yeah....

HP: How did you decide on the John Sebastian song?

JOE: Um....

HP: You always have such an incredible selection of material, it always works though...

JOE: That last John Sebastian one, that's been knocking around in me for years....cause I saw this film I liked in Sheffield, and - "You're A Big Boy Now" ..... and there was a beautiful scene where a woman undresses and this kid .... and this song was playing, and if you listen carefully, the song never repeats itself. Each verse is a different length. It really sounds like it was a spontaneous composition. Every verse is a bit longer than another .... apart from the chorus line. □

JIMMY PAGE
Magic Music Man

Groups change their personnel these days, as often as you and I decide to have a healthy hot lunch. Out of these changes in Britain, Led Zeppelin emerged last year.

Jimmy Page had already made somewhat of a reputation during his stint as lead guitarist with the now-defunct but fondly-remembered Yardbirds. John Paul Jones was well-known by musicians if not the general public for his arrangements on albums for such upper-crust rockers as the Rolling Stones and Donovan. John Bonham, the drummer, and lead vocalist Robert Plant were virtually unknown even in England.

So, when Led Zeppelin emerged on Atlantic Records last year, according to their individual degrees of fame, they might have been considered half super-group, half toiling unknowns.

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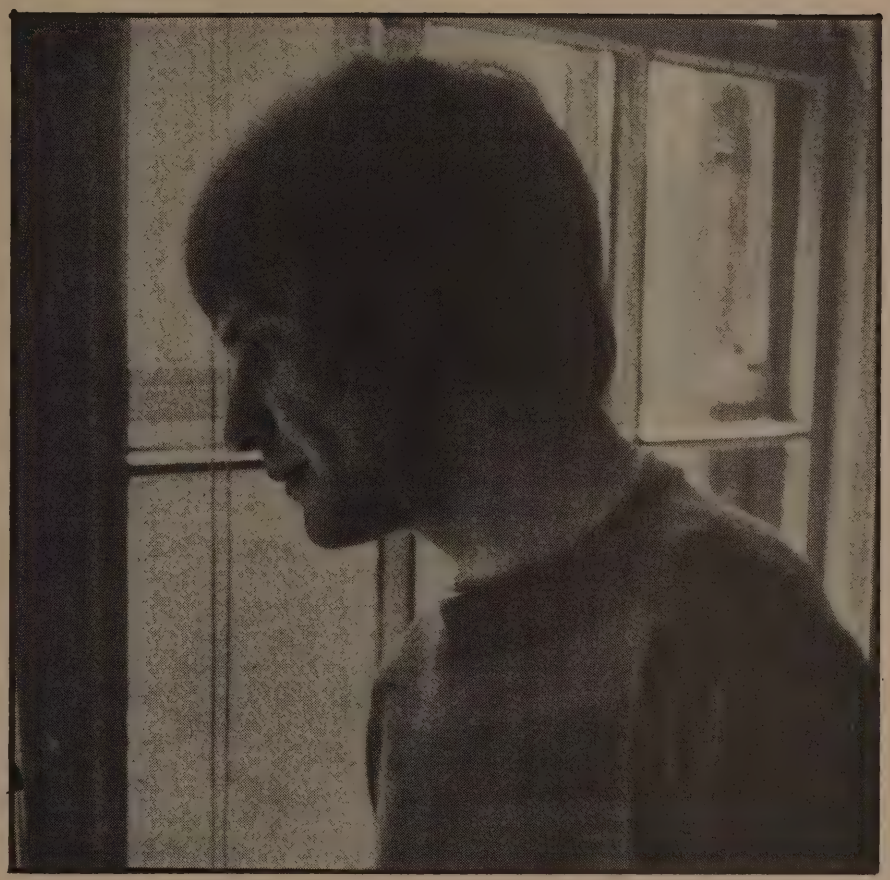
Ray Davies' KINKS

The Kinks were part of what some observers have retrospectively named the first wave of the British musical invasion of the mid-1960's. Having derived their name from the English hip-slang word for unusual, or far out, or freaky, they originally came to the pop world from a district of London called Muswell Hill, where they early distinguished themselves for playing gloriously loud, muddy and sexually aggressive Chuck Berry and Little Richard inspired rock and roll at posh debutante balls and dressing in Edwardian styled leather and velvet costumes of their own design. The group's first ever recording was "Long Tall Sally", which fared poorly because of the earlier success of a group called The Beatles with that Little Richard oldie. After another flop, whose title is unknown to nearly all American fans, they scored a gigantic hit with "You Really Got Me", which simultaneously established them as a group to be watched in England and on the Continent and made American audiences aware of them.

The Kinks followed this initial smash cautiously, as it were, with a series of hard, lead guitar dominated two-or-three chorders that fit comfortably into this prototypical mold like "All Day And All Of The Night" and "Who'll Be The Next In Line", which all sold outrageously well in America and further enhanced their superstar status in Europe.

During this period, however, leader and writer Ray Davies was apparently growing bored with the primitively raucous rock and roll for which the group was famous and began to experiment with lyrics, the results of which experimentation were such works as "A Well Respected Man" and "Dedicated Follower Of Fashion", in which the group began to abandon its characteristic format and concentrate almost exclusively on presenting, with few distractions, Davies' cryptic-satirical lyrics.

This trend was further pursued in the Kinks' "Face To Face" album, in which Ray concentrated lyrically on people who were caught up in the castrating webs of Britain's tacitly defined but subtly obtrusive class system. The majority of the music on this "Face To Face" album, with the exception of lead guitarist Dave Davies' contributions (which have nearly always been primitive and rocking musically and terribly simplistic lyrically) was either stylized Elizabethan (famous sessionman Nicky Hopkins chipped in with a whole lot of harpsichord) or softish vaudevillized rock.



As a sidenote, we should be aware that, while these changes didn't seem to diminish the affection of European audiences for the Kinks, the group's stature in America began to deteriorate in American coincident with the release of this recording. Also, it was at about this time that Dave Davies began to release occasional singles under his own name. One such record, "Death Of A Clown", was an enormous international success.

Which brings us to the latter-day Kinks, whose most recent albums, "Something Else", "The Kinks Are The Village Green Preservation Society", and "Arthur", are characterized by Ray's incredibly brilliant songs (he's grown almost unbelievably facile in writing both words and melodies) and the group's softer approach.

"Arthur" is the Davies composed score for a Granada television dramatic presentation. The score, which Davies took nearly a year to complete, is characterized by Ray's exuberant, drunken style-Fats Dominoish-singing, a less abashed rock and roll flavor than has been evident in the Kink's recent post "Face To Face" work and the addition of all manner of supporting orchestration to the group's two guitars-bass-and-drums lineup.

Said Dave Davies recently of the group to which he has belonged since its inception in early 1963: "The Kinks are very much like a family now, more so than we've ever been. We hardly argue at all now. When a group has been together for a time you realize that arguing is a waste of money and a waste of time."

Recently, Hit Parader talked to the other Davies, the group's spokesman, songwriter, rhythm guitarist, and occasional pianist, Ray. The conversation took place in the restaurant of the New York hotel where the group was staying prior to their performance at The Fillmore East. Ray, looking classically the same as his photographs and album covers, came in and sat down, ordering tea and smil-

ing at the tape machine. As he answers questions and listens to comments, he stares at you, like you were a creature from another planet. He's friendly, but strangely reserved, not really cold but never really warming up.

HP: Ray, as far as "Arthur" is concerned, was it done as a television show sound track and then released as an album as an after thought?

RAY: Well no, the whole thing came together cause the tv company asked me...they commissioned me to do this thing and we were going to start another album anyway and we worked on the story and the songs at the same time.

HP: When you wrote the songs did you know, were you conscious that they were going to be used with sort of a visual thing but at the same time they had to be heard by the people? Does that type of thing have any effect on writing a song?

RAY: Well it was difficult in this case because I knew that we would put an album out and that was agreed on, and it would also be a tv show, but at the same time I wanted to try to get everything to stand up in its own right. Like a TV play, and LP, and as a musical play.

HP: Did you go through the normal scoring techniques of going to see the show and then going back to write the music after you'd seen it?

RAY: No, we worked out what was going to be done visually in the script.

HP: You were involved in the writing of the script?

RAY: Yes. And I did the music and the, songs and then we finalized the script. And it was very much written together.

HP: Has it been shown yet in Britain?

RAY: It's being done now.

HP: You haven't heard any reaction then yet from the press.

RAY: No only the lp, but they should have all the rushes and stuff done by the time we get back.

HP: Now the music on "Arthur" is a progression from some of your earlier things although every so often there are guitar things that come in really hard, and there's that same kind of pleasant floating feeling, very soft at times, of your "Waterloo Sunset" album, but musically you've gone through a number of changes; a number of different forms. Do you think of it in those terms, of you're not writing "You Really Got Me" any more you're writing "Victoria"? Or do you just not see it as that type of progression?

RAY: I see it as being as whether you got enough time to go in the studios and think about things or not. Like when we started we were on the road all the time and the stuff that I wrote was literally what we did on stage and an accumulation of all the different sort of things that we did and "You Really Got Me" was the end product, a watered down version of our whole stage act at the time.

And stuff like "Waterloo Sunset" came when we left off gigs for a while, we spent a bit more time in the studios. And we got more adjusted to studios.

HP: Has your brother Dave always played that Gibson, the flying v?

RAY: Is that what it is?! He bought it in America. He had a Guild, a black guitar, it was a fantastic guitar, and he brought it to America and it got pinched at L.A. airport so we had to buy a guitar very quickly.

HP: And you found that right off hand?

RAY: Yeah, he found that in a guitar shop, right at the back, second hand.

HP: When you played at the Fillmore didn't you sort of have a 'mountain of Marshalls'? Did you have any sort of qualms about coming to the U.S. and being aware of incredible amplification that's going on here? Did you consider this at all when you picked up your equipment and came here?

RAY: I was told that the American equipment would be okay, we haven't quite got used to it yet, I haven't anyway. And Dave really hasn't got used to it yet. We're using Ampeg. It takes quite a bit of getting used to.

HP: Now your stage thing was sort of a combination of two styles, one a very pop 'perform the song type thing' which I believe in. I feel if you're in a group, perform the song, if you're going to be a solo artist be a solo artist, but don't use the song as the point of reference to go out and play scales for me. But at the same time you sort of lengthened out middles of songs and did instrumental things which I'm sure pleased the audience more than the two ends of singing. Did you have any feeling about the audience at the Fillmore?

RAY: I wasn't sure what they'd react to, cause the last tour we did here it was really a completely different audience, and we just sort of played it as we went along.

HP: To a standing ovation.

RAY: Laughs.

HP: I didn't know whether they would give you a standing ovation or the Bonzo's (The Bonzo Dog Band was also on the bill.) Talking about your earlier music, every British group that seems to have gotten blues records seems to have gotten or discovered a certain number of American artists like Arthur Alexander, Solomen Burke, or Doctor Feelgood, of Lazy Lester..or Slim Harpo...Chuck Berry. When you wrote your own music at that time did you build off of this American blues type thing...or were you influenced by other things.

RAY: As a group we built from that. There are various other things involved in my music that I'm not really aware of, but I'm aware of some...I can only tell you what I know... (laughs)

HP: Is that part of it, walking down the street and talking to people and things like that?

RAY: I don't know, it was at one time, then I thought for a while that you can walk down the street, talk to lots of people and still know nothing about anybody, depends on how you react, how quick you're reacting. You can bull your way through a whole day, not really do anything, but pretend that you've done something so you're entitled to go to sleep and get up and have breakfast the next morning. You haven't really done anything.

HP: How many interviews have you done in America with the so called underground or hip press? (Not that many)... I want to ask you about your early music, how do you feel about those first couple of albums now, in retrospect...that type of music, that really hard hitting, emotional, dance music as opposed to the electric wah wah of today's generation.

RAY: Well, I played our first album before we left and I quite liked it. I don't think the second album was quite as hard.

HP: The second album, the song sort of ended in the middle or began in the middle, was the recording of that sort of a running through the studio one afternoon type thing?

RAY: No, it's more a question of being pushed into the studio.

HP: Who's your producer on those early albums?

RAY: Shel Talmy.

HP: Is he still with you?

RAY: No.

HP: What album does he go up to?

RAY: Up to our "Face To Face" lp that was really the last thing he did anything on.

HP: Who did the new one?

RAY: I did.

HP: Now there's been...

RAY: Yeah, we all sort of contributed the arranging of the thing.

HP: Now what about producing your own material, there's been some question about that. A certain number of major groups have attempted to do that and then gone back to using Jimmy Millers and people like that. Do you feel that an artist with five or six years of experience behind him in record and being produced by somebody else can go into a studio and produce himself and get what he wants?

RAY: No, I don't think he can. I know that sometimes we have a problem where I have to rush a vocal, and that's a problem and I think all the groups got to be perfectly honest and I think we are...we shout at each other if it doesn't work out in the studio and we try to work things out and it can become a problem when you got nobody to make decisions.

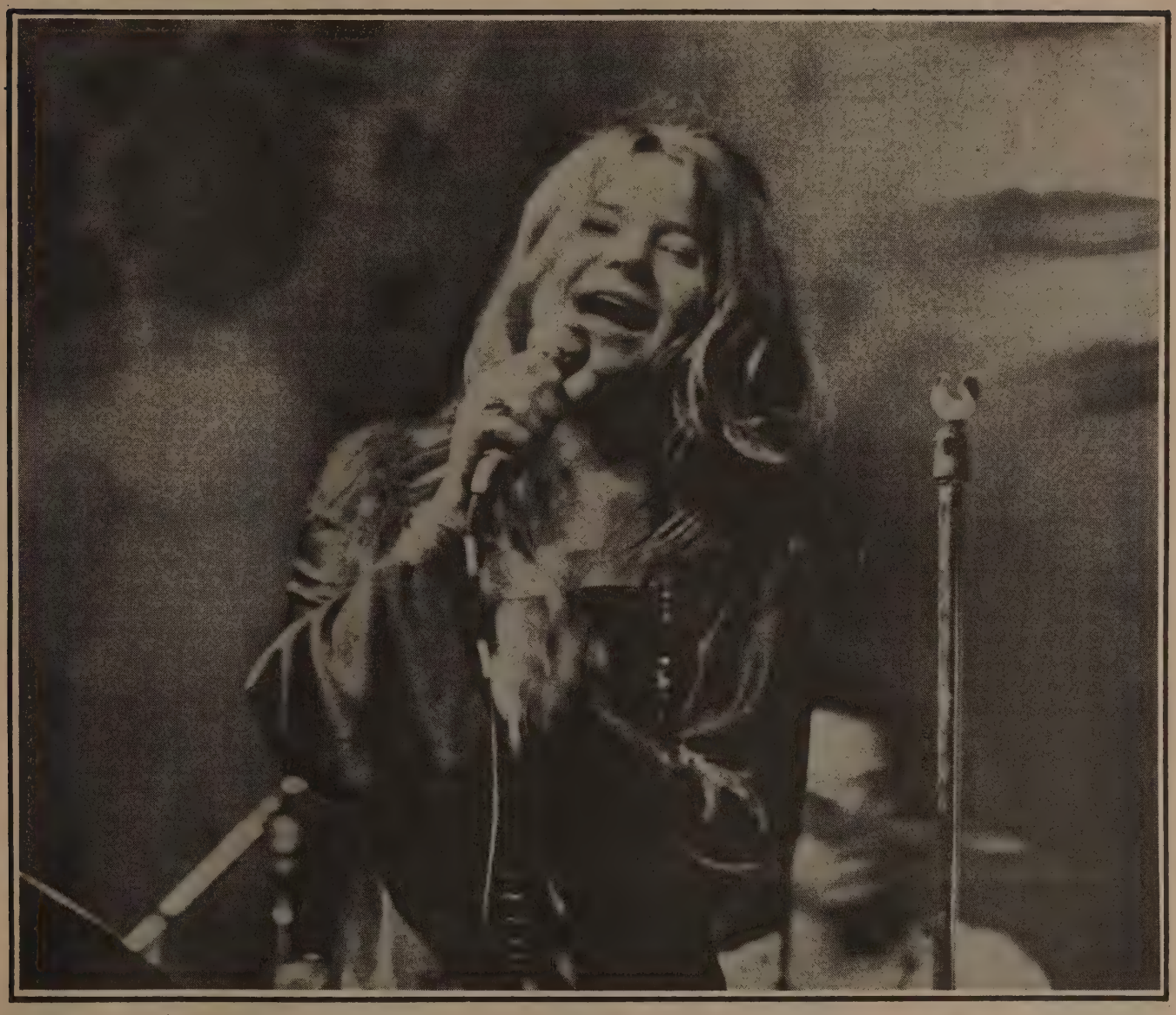
HP: Sort of like alleviating responsibility by having a producer, you can always say, what do you think?

RAY: Yeah, and it's also somebody to blame, you know if you're not sure how to do something, because the producer says that's good then that's how you got to do it, you say 'right'.

HP: Have you listened over and over to "Arthur" now that it's been done? Do you have any second thoughts about it as a production?

RAY: Yeah, the fault is that it lasts...the whole lp lasts too long...and consequently the volume of the lp suffers. I think especially in England because they cut records a lot quieter anyway...I think it's all right in America because they can get over that problem.

Comments From JANIS



Janis Joplin raps about the early days and other quotable things. Here she is folks, the first lady of rock and roll.

On leaving Big Brother: "It was a very sad thing. I love those guys more than anybody else in the whole world. But if I had any serious ideas of myself as a musician, I had to leave. Getting off, real *feeling*, that's the whole thing of music for me. But by the end, we were shucking. We worked four, six nights a week for two years, doing the same tunes, and we'd put everything into them we could. We just used each other up."

On her music: "My music is not a cerebral trip. It's nothing without guts. I don't worry about whether it's musical, but did it get off!"

On Port Arthur where she was born and grew; "I was a sensitive child. I had a lot of hurts and confusions. You know, it's hard when you're a kid to be different. You're all full of things, and you don't know what it's about."

On her roots: "Back in Port Arthur, I'd heard some Leadbelly records, and well, if the blues syndrome is true, I guess it's true about me. So I began listening to blues and folk music. I bought Bessie Smith and Odetta records, and one night, I was at this party and I did an imitation of Odetta. I'd never sung before, and I came out with this huge voice."

On getting into Big Brother: "(A friend of Chet Helm's) told me Big Brother was looking for a chick singer, so I thought I'd give it a try. I don't know what happened. I just exploded. I'd never sung like that before. I'd been into a Bessie Smith type thing, you know. Big open notes. I stood still, and I sang simple. But you *can't* sing like that in front of a rock band, all that rhythm and volume going. You *have* to sing loud and move wild with all that in back of you. It happened the first time, but then I got turned on to Otis Redding, and I just got into it more than ever. Now, I don't know how to perform any other way. I've tried cooling myself and not screaming, and I've walked off feeling like nothing."

On her self: "I'm a victim of my own insides. There was a time when I wanted to know everything. I read a lot. I guess you'd say I was pretty intellectual. It's odd. I can't remember when it changed. It used to make me very unhappy, all that feeling. I just didn't know what to do with it, but now, I've learned how to make feeling work *for* me. I'm full of emotion, and I want a release. And if you're on stage and if it's really working and you've got the audience with you, it's a *oneness* you feel. I'm into me, plus they're into me, and everything came together. You're full of it. I don't know, I just want to feel as much as I can. It's not wise always, but it's super-valid, and maybe it's much wiser. It's what 'soul' is all about." □

ERIC CLAPTON Speaks Out On Concert Violence

As far as Blind Faith and setting the record straight is concerned there's an awful lot of record in dire need of straightening. Reports that filtered back to England, as Winwood, Baker, Clapton, and Grech were engaged on their eventful concert tour of America, verged from the sublime to the ridiculous - stories of police brutality and violent flare-ups

during performances falling upon rumors of dissatisfaction within the group and even possible break-ups with ever increasing speed.

Eric Clapton, looking slightly thinner than when he embarked for the U.S., albeit, mighty healthy under a biblical beard, was appointed to do the straightening.

A smiling Eric descended upon us in the office of his manager, Robert Stigwood, after being detained by the latter and accountants above. He was late, but few are late with such charm as self-effacing Mr. Clapton.

As ever, he proved a co-operative subject.

"The violence happened everywhere we played. The worse were in Los Angeles, New York, and Phoenix. When I was with Cream it had not really grown then. Now the kids come to a show with one idea - violence and to heckle the cops. It is easy to blame the cops.

"But the audience comes prepared for the fact that there will be cops there and they are bugged from the start. Their main thing is to heckle the cops and the main thing for the cops is to answer back with violence.

"Our main thing was to appease them both - and that has nothing to do with being a musician. That's being a politician."

The peak of violence and hassles was reached in Phoenix according to Eric.

"The trouble was really with Delaney And Bonnie...Phoenix was their last night on the tour and like most nights we jammed with them. Bonnie really got into it and fell off the stage, down ten feet onto concrete. Pandemonium broke out.

"The police dragged her to an office and would not let us in. After arguments we eventually got in and took her to the hospital with Delaney carrying her.

"There were more hassles there with the cops and Delaney dropped her again onto concrete and she ended up in the hospital with a broken vertebrae.

"What can you do? It is a police state; it is a police country."

Will the group think twice before touring there again?

"It needs rethinking. I don't think that kind of thing can go on much longer. There should be some sort of stipulation in the contracts. You have got to make sure there are going to be no cops there.

"The effect of all this on the group was very bad. We used to get notices accusing us of not living up to our responsibilities because it was happening.

"Sometimes we really did get through to the audiences; sometimes we didn't. We played pretty well on most of the tour; except when we had to play too loud to make ourselves heard.

"But people were very bitter because they had to see us in such large venues; because they thought we had a big-time attitude, a 'supergroup' attitude, towards it.

"They were just bitter; they hold it against you. But we just wanted to play to as many as we could and then move on. It sounds good in theory but you cannot get into playing like that. You have got to play a residency at a club or something to really get through.

"Yes I would like to go back. People seem to know more about me and my music and Steve's music than they do here. Our album is Number One in America; it is probably Number Forty here. I am so much out of touch with what is going on here."

Couldn't that be your fault because you spend too much time in America?

"Yes, that may be true. But that's where they want us." It could also be said that that's where the money is.

"That may be true again and if that is true then it is my fault; I have been getting too much into the money angle. I have been feeling guilty about it."

Why America before an England tour?

"Well, it is still that thrill of going to America." he smiled. "Though we thought, when we formed, that we would do a couple of gigs here and then go to America. It ended up, as you know, with one gig and then we went to Scandinavia.

"The first thing I did when we got back was to pick up the papers and find that people (at the Hyde Park concert) didn't dig us...My instant reaction was, 'Well I'm not playing here any more."

How much has Blind Faith fulfilled their hopes. I am pleased with the first album and with a lot of the performances we did. But I don't think the group is going to stay together very long.

"Steve's going to do something on his own and I will do something on my own. I am inclined to say, 'Well, that was The Blind Faith tour!' We may come together again with maybe a different name."

A good part of the criticism of Blind Faith has been directed against the dominance of Winwood over Baker and Clapton.

"When we formed Blind Faith, I thought Steve had the best voice, so I encouraged him and pushed him into the front. Maybe people want me to sing. When I did do a vocal on the tour it used to get good applause."

Isn't it true to some extent that both Eric and Ginger need to be led rather than be leaders and that's why Steve took the helm?

"Maybe, I feel very insecure sometimes that I am not doing the right thing. But it is my own hang up and the sooner I get over that the better. After all it is easier to be led than to lead."

How much musical satisfaction was there from the tour?

"A lot. I learned a great deal. We travelled the old fashioned way in a group's coach. It was all due to Delaney and Bonnie. I cannot tell you how great they are musically. They also made me feel ashamed because they were working for virtually nothing because they had such a large band to pay. They had virtually no billing and yet they were always cheerful."

Was there any foundation for rumors of dissatisfaction in the group?

"There were times when the group could have been larger and times when it could have been smaller - just Steve and I.

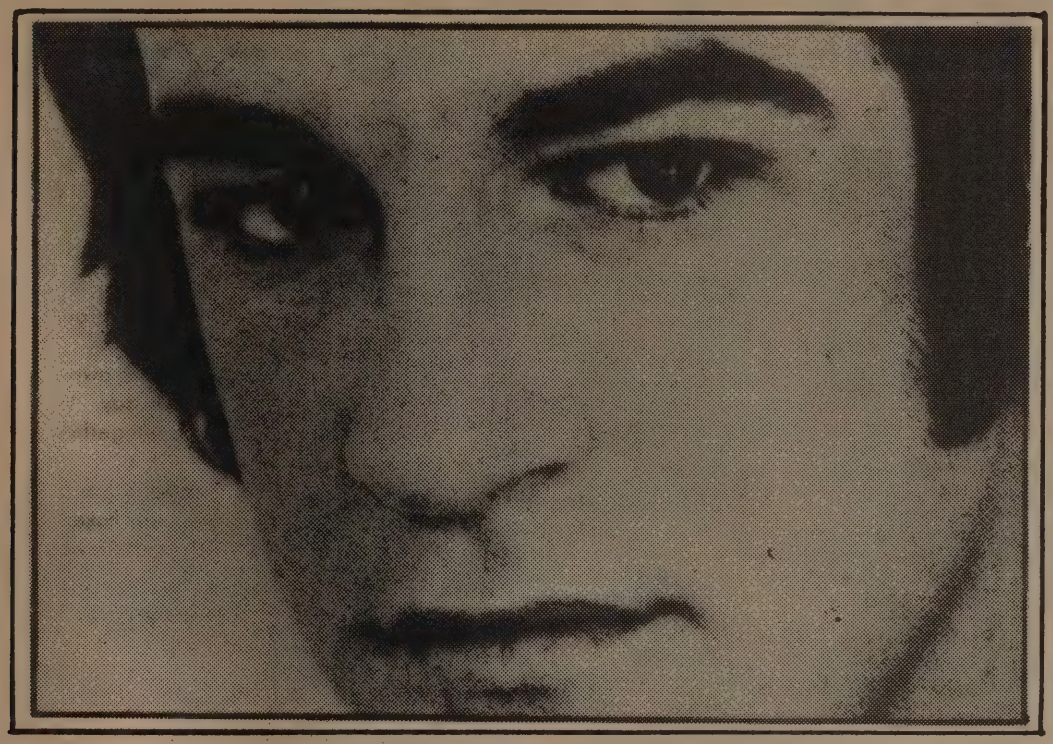
"In the first five days there everybody blowed out and came back to England except me. There were differences, mainly because we were being boosted as a 'supergroup'. Egos were flying up and down. I was ashamed because I didn't think we were big enough to take that. A group cannot start like that.

"The best times we had were away from the stage, parties on the coach and things. So far as the success of the group was concerned we underwent too much strain. We got a large percentage of bad nights and a small percentage of good nights."

Eric agreed that to a certain extent that Blind Faith was crippled before it even started, by the 'supergroup' title.

Wouldn't that title haunt him personally for the rest of his career? He was philosophic in recognizing the problem. "There is one way to avoid it. Change your name. If I decided to make an instrumental single I would do it under a different name so I can tell if it's being bought for my name or for the music..." □

JAMES PANKOW



of

CHICAGO TRANSIT AUTHORITY

I was born August 20, 1947 in St. Louis, Missouri. We moved to Chicago when I was 8. I started playing trombone at the age of 10.

When I was young, I listened to what everybody else was listening to, I guess. My father was the first musical influence that I had. He played the piano for 12 years. He would play a lot of big band things for me. The old big bands really turned him on - Glen Miller, Tommy Dorsey, Count Basie and others. He exposed me to music in general before anybody else did. I guess that's where I inherited my musical desires. I wanted to be a drummer like most kids do. But I got discouraged because there were so many drummers of the time. I felt that I would be left out in the cold because there wasn't much of a chance to prove myself. So, I decided to take up something a little more challenging - an instrument that most of the other kids weren't taking. I decided on the trombone because it was strange and it looked interesting. For the first three years it was really a drag. I didn't really dig it because the practicing was very hard and I wasn't really getting anything out of the bell of the horn. It was just noises and bad sounds. I got quite discouraged.

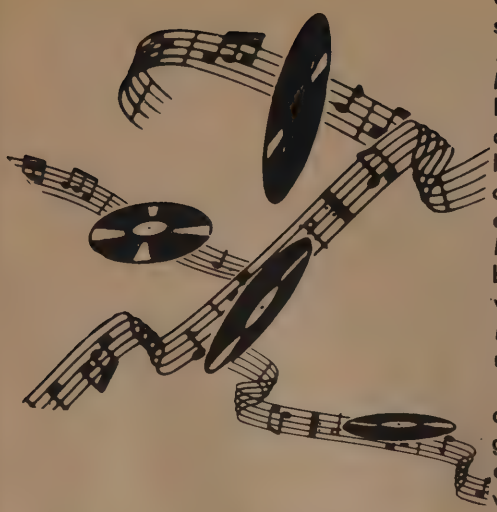
But, in high school the time table turned. With the help of Reverend George Wischerken, who is the music director of Notre Dame High School in Ill., I was rejuvenated as far as musical interests because the jazz they had there was phenomenal. Even today it's considered one of the best jazz bands in the country. We took awards at the Collegiate Jazz Festival. It was a 17-piece jazz band. We did a lot of original transcriptions and arrangements that were given to us by people like Count Basie, Quincy Jones. The music was hard, especially for me, be-

cause I hadn't done anything like that previously. But, I knew it was something that I really liked. I learned to read music in grammar school but it was very simple things. The more challenging music in high school made me work a little harder and helped me to learn faster.

By the time I was a junior in high school, I was working professionally with big bands in the area. After high school, I went to Quincy College, in Quincy, Ill. and played there. After my first year of college, I worked with an orchestra that toured around the south. I did quite a few jobs with the Bobby Christian orchestra, Dick Shorey and others. Then I started getting into my own groups. I formed a small jazz group.

I was listening to rock and roll back then (late 50's early 60's) but horns and rock and roll were still an unheard of thing. I was listening to groups like the Jazz Crusaders and Cannonball Adderley who were playing jazz but with a little rock and roll, a strong beat flavor. It opened my mind to the use of horns in rock and roll. I knew that concept was still unheard of and even quite appalling to the kids my age and

(continued on page 79)



RECORD SURVEY 1970 - SINGLES

The charts, the best sellers, the *Hit Parade* -- whatever you prefer -- tell an interesting story and reveal a close battle in the singles field in 1970.

There was the *Jackson Five,* a Motown group, dispensing the straight ahead sound of soul and getting three big singles into the Top Ten.

And their competition, also steaming up the charts with three big ones -- the somewhat different sound of hard rock-blues, *Creedence Clearwater Revival.*

Creedence may have the sound that can be analysed in terms of influences technique but there is no doubt that the uncomplicated (which is not the same as old fashioned at all) sounds of Jackson's quintet have direct, down the middle appeal. They may not get written about in the heavy journals, although the sponsorship of the group by ex-Supreme *Diana Ross* did help more than a little in terms of publicity, but it shows that Motown's sound still means strength in 1970, ten years after the company started its long, almost continual honor roll of hits.

Creedence (who also, be it noted, have a simple uncomplicated rolling beat) do score very heavily in 1970 when it comes to the album charts, getting a heavy, high up total of four LPs into the Top Twenty.

Johnny Cash had his year too -- the Cash revival started moving out of the straight, hard hat country field when *Bob Dylan* professed his admiration for Mr. Cash, who once had a hit with "Ballad of a Teenage Queen" many years ago. But that was old Cash: right now he is in the ethnic field, has rock and country fans, sells to everyone, and even gets his old stuff reiussed on the *Sun label.* (Incidentally the Sun label must be one of 1970 success stories. All those vintage, Cash *Jerry Lee Lewis* and *Carl Perkins* sides have been repackaged and reissued and zoom right up the charts.)

But despite a lot of production and chart action -- Johnny Cash had nine albums get into the Top Twenty -- the Clearwater clan still came out ahead: their albums were higher and heavier.

The Beatles naturally were high up too (seven albums made the charts). Then who? -- *Three Dog Night,* actually. Four heavy albums.

Then you get the mumsandads appeal of *Tom* the Thighs *Jones* and *Engelbert* the Vest *Humperdinck,* proving once again that a good old sentimental ballad belted out still sells.

Even better, perhaps, than *Led Zeppelin* who with their two albums this year so far crept in just behind the idols of the over Thirties.

Getting back to the singles, *Simon and Garfunkel* had predictable success with their couple of gold disc earners, getting in just ahead of Canada's *Guess Who* (one of the surprising group successes of the year, along with *Grand Funk Railroad).* The Beatles follow Guess Who and *Bobby Sherman* follows them in the singles chart. Sherman is another representative of the old fashioned teen appeal singers. A pure pop descendant of the *Frankie Avalon - Fabian* kind of singers.

It's been an interesting year -- the Beatles broke up and *Paul McCartney* brought out neat work-in-progress album, an equivalent of a writer's notebook. Bob Dylan shocked and amazed with his double sided affair, "Self Portrait" that included a lugubrious version of "Blue Moon."

And "*Woodstock.*"

"Woodstock" must be the album of the year for a lot of reasons -- it is a fine documentary of one of the rock events. Whatever your opinion, it was an event and it is a word that's gone into the language.

It's a set that has more rock names than any other ever released, and properly captures the flavor of the affair. It sold 750,000 copies which was itself incredible for a three album record set that went over the counters for anything from nine to $12.

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Don't be left out

JOHN SEBASTIAN

(continued from page 51)

would I like...then when I decided that I tried to get them." he said.

Curious as to just what this new process of writing and recording was all about, I asked John to explain how any one tune came about. He chose to talk about a song called "Baby Don't You Get Crazy". "Well, ah, I was sittin' around after having written this tune with my friend Paul Rothchild who produced the album and Paul was saying, 'Okay, now how many people do you hear on the basic track for this here?' which is pretty much the way that we usually approach things once we get a conception of the tune we try to organize it in terms of how it's going to be placed on the tape.

"And I thought about it for a minute and I said, 'Gee man you know I think like eighteen pieces is about right. "Well, actually I didn't come up with that number. I said, 'Look let me write this down on a shirt cardboard.' and I sat there and I wrote out all the things that I heard, and we had eighteen pieces. And Elektra had just finished their studio out on the West Coast and were feeling very proud of it because it was incredibly clean sounding and beautiful looking as well. So it started almost as a challenge to all of us because I had just finished three years of recording ... pretty much recording by overdub because the Spoonful was a four piece band and we were quite concerned about playing as much as possible ourselves rather than let anybody else do it. We ended up overdubbing alot. I was anxious to do something that wasn't going to be overdubbed and overdubbed and overdubbed. And we cut this thing with eighteen pieces. What happened was I rehearsed the band one day for three hours, just the basic six pieces of the rhythm section. And then I went in the next day and worked for two hours with the horn section and the rest of the band. And then the Ikettes came in and I taught them their parts and by the fourth hour that we were in the studio we had cut this song."

"Would you like to do it again?" I asked.

"Yeah, it was a gas, it really was," said John.

In his description, I think we can all see the new John Sebastian. He's had his hit record fling and been more successful at it than the majority of contemporary musicians and now he has the well earned right to sit back with his pencil and piece of board, scribbling down his dream recording session, then springing up and making it a reality.

And perhaps his renewed association with Paul Rothchild should be kept in mind. When he first arrived in New York City, Paul Rothchild was there, even before the Lovin' Spoonful. (He told me a year ago, "when I first came into New York to be a studio musician one of the first people I met was Paul Rothchild and he made me a member of the Even Dozen Jug Band - another member was Steve Katz now with Blood, Sweat, and Tears - and for about three months I spent every night listening to Paul mix sessions that I'd played on: Van Ronk, Judy Collins, Fred Neil. It was there that I began to understand the tape a little better. Which served me later on.") And now John and Paul are back together, Paul the famous producer of The Doors, John the famous songwriter of the Spoonful; together they sit and write the songs that they may have only dreamed of in their youth of four or five years ago. As he gave me that graciously alive smile when he left, I, for one, was sure that there is a new John B. Sebastian, formerly an itinerant harmonica player, more recently a rock and roll star, and now a musician. □

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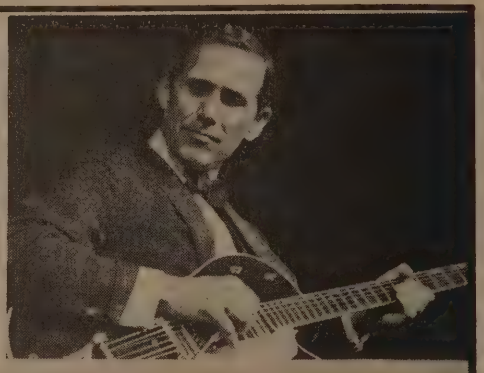

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(continued from page 56)

was one for clean water, anti-pollution sort of thing. . .and I was really struck by that. I had seen it a million times before, but somehow it all fit together right then.

HP: "Proud Mary". . . is deceptively simple, especially in production. How did it come about? From the inception of the song to the actual production of the recording?

JOHN: Well, I carried it around as an arrangement for a long time, the sound - you know, kind of hard to communicate that one - but as a concept for a record, sound I carried around for quite a while. But I didn't have a title and I didn't have a melody. And I finally got my discharge from the Army so two days later "Proud Mary" came out. It was very personal to me. Even though I didn't put it in a setting of the Army, or that sort of thing - you know, who cares - my real dream I think all my life, was to do what the guy in "Proud Mary" does, it's an escape, so it finally came out that way - but I kept writing words right up to the last day before we recorded it. I knew as soon as the basic tracks for the record were done that that would be our big one.

HP: What about the actual recording, how do you work in the studio, with something like "Proud Mary?"

JOHN: Well, we usually lay down a basic track, which means all four instruments, without the vocals because we can't record the vocal at the same time, usually there's some amount of leak - age, and the sound is pretty tin-canny you know. So we record the instruments live and I come back in and sing the voice on top of that.

HP: Right, so you're not working in a multiple overdub situation, or anything like that.

JOHN: No, we have that capability — in other words we do add a few things, but I try and add them so it's in such a way that's really as if we were playing live. In other words, "I'll add an extra little riff on a guitar or something here and there, but I don't want it to sound like fourteen musicians or anything like that. It's basically a live record.

HP: Was "Suzie Q" the same way?

JOHN: Yeah, fact is, except for a few sound effects, that was — we just walked in and bang — the first take, and that was it.

HP: That's pretty good for a first take! What's the situation as far as roots or background for your music, what is your main influence?

JOHN: Well, my main influence, my first influence, would be the Memphis Sun Records that kind of thing, that sound. Carl Perkins really, even though he only made two records that were heard on the West Coast I studied each note and lived with that for ten years. Two records that were popular — I don't know I suppose he had lots of them, there were only two of them out here. Until about 1961, we got another one, I think it was called "Pointed Toed Shoes."

HP: "are back in style again."

JOHN: Right! It was the follow up to the first thing. . .but that and then Chess Records. I guess you'd call it a complex. Howlin Wolf, Chuck Berry, Bo Diddley, I don't know I guess I was right at the impressionable age and it all sort of hit me at once. The other guys, it was pretty much the same thing, somewhat lesser degree, actually — I sort of devoted myself to it right away and it took them a while to become, you know, where they wanted to do and only do music.

HP: What about "Bad Moon Rising", it sort of had an interesting feeling?

JOHN: I don't know. . .I've been trying to write that song for ten years, the same thing I had with Proud Mary, I'd been walking around with a concept in my head — what it ought to sound like. But you never get words. . .and literally it's taken about ten years, cause I try it off and on every year or so — try and write a song just like this. And I never came up with anything. So maybe that's what it's all about, that's why I got . . . .

HP: Maybe it's a memory feeling because you've captured some of what we're all remembering and trying to say - what are plans for Creedence now?

JOHN: Lots and lots of recordings, that's what we want to do basically. We'll be touring the whole country at one time or another.

HP: How much time do you spend practicing when you're not on the road?

JOHN: Oh, every day. Matter of fact when I leave today that's where I'm going. Yeah, we rehearse everyday when we're home, which is usually about four, sometimes five days a week. . .in other words we only go out for the weekend, and then we come home Sunday and rehearse all week and leave again Friday to go out on the road. □

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JIMMY PAGE

(continued from page 64)

In the year they've been together, Led Zeppelin seems to have conquered both America and England with amazing speed. Their first album turned to gold, & Atlantic Records expects the same for "Led Zeppelin II".

Jimmy Page explained, "Naturally I'm very pleased with the advance orders, apart from having produced the album. I did the first one as well. I got into producing originally, when I did a few things for Andrew Oldham; that gave me the incentive to do some more".

"The way I see it is, if you're a composer and a writer, you should go into the studio when your composition is being recorded and see the whole thing through either as a producer or to be on hand to say how it should be done. If I failed in producing for the group, then I would call someone else in."

Page also produces for other groups and the reason for this is to give him added perspective.

"If you only concern yourself with your own group, it's difficult to see what is going on outside of that."

When Led Zeppelin started out, they were generally categorized as an "underground" group, probably because although their first album was an immediate success, they are not really a "Top 40" group in the U.S.

"I think the underground has now become an established musical form," Jimmy stated. "One of the groups which has helped to do this is Jethro Tull. They present their music with a great deal of excitement which is what is needed these days."

Because Led Zeppelin's music is generally "underground", Led Zeppelin suffers with England's radio, BBC.

"I'm not at all happy with a lot of the BBC program planning," said Jimmy. "One of the hang-ups with the BBC, as it is now, is that it caters to what they *think* is the general public. And because of this, many groups who have a lot to say musically don't stand a chance of performing on it.

"We did an hour show on BBC recently with various guests, and I believe it was successful. What I'd like to see is other groups which aren't recognized as single chart successes do the same thing, because otherwise there's no chance of their getting any airplay.

"Another thing I'd like to see happen in England is the return of commercial radio as they have it in the States--I'm all for it. It would wake a few people's ideas up and make things competitive.

"With the music we're playing, the people in the street know what it's all about, but the adults don't know at all. If the music had enough exposure, so many more people would understand it.

"It's hard to say which way Led Zeppelin is going. For a start the group has changed so much over the last year, but the thing is, we are each affected by the other members of the group. We do prefer doing albums to singles, simply because it gives us room to put our ideas across. I'd like to do a single and have success with it, but *only* if we were happy with the recording." □

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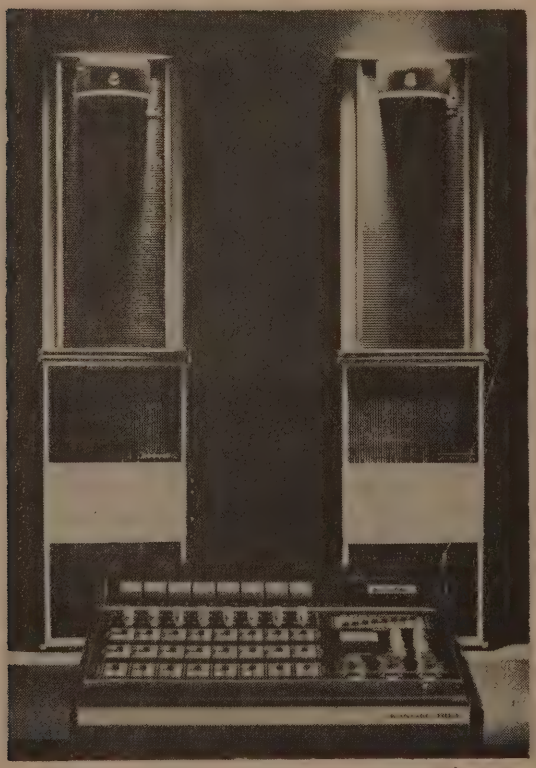

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(continued from page 9)

and they won't have all these commercial hangups - they won't need these people, because the label would be sufficiently known for them to be able to sell enough to make a living, by virtue just of the fact that it's on a particular label that it is on. So we can wipe out all these horrible people who corrupt the industry that keeps bringing up this dreadful commercial junk and push good artists sometimes down the wrong road and trap them in the commercial aspects of the business — does terrible numbers on their minds.

MIKE: I sat in my building in beautiful England one day and just thought very hard about it - about music and art, and tried to get down into the roots about it, and realizing that thousands of years ago, when the first musicians made music, they did it purely for their own pleasure, not for any personal gain - it was purely for art's sake. And that's how it all started off. And there would be a boy - whether he was an Indian, Tibetan, whatever, and he would be just plinking along on a little piece of wood with strings on it, and some cat knocking out a few beats on a piece of wood, and the other people from the village huts would come along and sit because they were beginning to appreciate the very basic art form. It was okay in those days, the principle - it worked beautiful. And we're just beginning to get back into that with the free concert thing. And it just shows up the music business for what it is, for what it has been, and what it should be. For the music business shouldn't be made purely for commercial end. It should be for art's sake. And we're hoping to preserve a little bit of artistic integrity. For most of it's gone down the drain.

GRAHAM: It's ridiculous man, because obviously we haven't got the heads to handle the business aspects of this. So we have to employ a couple of professional men - do you call them professional men over here? — like accountants and

(continued on page 78)

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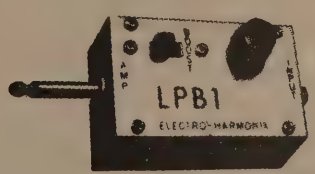

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(continued from page 77)

lawyers and people like that. And they won't believe us when we keep saying - sending, they keep drawing up contracts for these artists we sign up, and we keep sending them back and telling them to put more on, you know...more money for them. And they can't believe it, and they can't come to grips with it. And they keep telling us you can't run a company on an eight percent profit margin, which is what we want. And they keep telling us you need to make 22 percent profit, well that's a bloody quarter man, I don't want that much money - I can't think of anything else I want money for, I've got everything I want materially - and so you know I don't want a yacht - and I do want a yacht - and I do want to start putting a bit of quality in it.

HP: The combination of the two things tho - One of the things that you bring up is about earning a living. Now the rock scene being what it is, that you can make a very good living as the Moody Blues. Making music. Actually the fact of making music doesn't have a whole lot to do with your living, because you can show up somewhere and they can put your name on the bill. If I were to go out and form a rock group tomorrow afternoon I couldn't make a living at all, until I became an X - A Moody Blues - and actually it wouldn't have anything to do with my ability to make music at all - it would depend on my luck - my manager, my record company, all the little things that are the nonsense that happens here. So if you can provide an album that sells well for a group, without them having to give half of them away to get that album, you can provide them with a living and a basis for them to make music which is an incredible thing. And it may very well work - simply because you are a rock group - you have been through the process, and you are the first generation of something that is about to be a second generation - growing up, and eventually will have a third generation, and you will be the elder statesman eventually - all of us are - of the rock scene. And in a position of relative power if you want to call it that. □

JAMES PANKOW

(continued from page 72)

I was a bit afraid to get into rock with the horns. So, I formed a jazz group, kind of a rock jazz group in 1966. We played just down home horn things along the lines of the Jazz Crusaders. We became quite popular in the area. We did a lot of things for Northwestern University and some of the area colleges. We played at the International Teen Fair and believe it or not, it was a rock oriented contest, guitars and the whole thing. We came in second out of 500 entries. We flipped them out with our new approach to rock and roll.

I majored in musical education in college, I'm sorry to say, I only went three years to college and I dropped out. I got so involved professionally, the formal education passed by. I hope to go back to school because there's a lot to be learned when music becomes your whole life.

One of my biggest influences was my experience playing in the Bill Russo Chicago Jazz Ensemble. They were into blues-rock things built around strange time structures. Russo combined instruments like bass trumpet, oboes, French Horns, two drummers, two bassists, a cello section. Really weird instrumentation, but beautiful music.

Previous to the Chicago Transit Authority, I had my doubts about fitting my trombone playing into music that I liked. It didn't seem possible, the way things were going. Trombone isn't a popular instrument at all. I really dug the old Slide Hampton band and they weren't very popular. J. J. Johnson has always been my favorite trombone player. I still listen to him.

The more I got into trombone, I worried about playing. I wanted to use trombone and horns on the good rock songs I heard but I worried about being put down for it.

Then this band came along. We started off as a club group, like most Chicago groups do. You have to play games with the club owners. You have to go onstage and do steps and wear mohair suits. It's a common trip. But we saw the potential we had. With my arranging ability we started to get into our own things.

Some of the guys were formerly in a band called the Missing Links and they left because they wanted to play more modern music. They asked me if I'd like to be involved. At the time the odds were all against us. There wasn't any work available. It was strictly our own efforts and judgment.

So we all quit our jobs and rehearsed in Wally's basement for forty hours a week and starved for two months. Finally we got the club date on the south-side. We played the usual soul tunes. The Top 40 tunes.

A year later we got uptight performing other songs and discovered we had original music. So we got down to writing our own material and working it into our performances. When that happened, we got fired from clubs. The music was too far out.

Then our producer, Jim Guerciocame along. At the time he was working with the Buckinghams in California. We had known Jim for a long time. As a friendly gesture, he came to Chicago and listened to our original material. Apparently we had something he liked. He told us to keep working on our own stuff and as soon as he could, he'd bring us to California. Shortly before that we heard the Buckinghams "Time and Changes" album and saw that Jim produced it. The brass arrangements on that album were so beautiful - so musical. That inspired us even further.

Sure enough Jim called us. We went to California and got a booking at the Whiskey and began to build. Because of our excellent management and honest concern from Jim and everybody around us, all we had to worry about was our music. They took care of all the bills, the booking hassles - all of that, and we just worked on music. Because of that we're here today and we couldn't be any happier.

We thought of amplifying the whole band but decided against it when we saw what a volume battle the individual instruments could get into. Just our rhythm section is amplified.

Everyone in the band now comprises the original personnel. We all wanted a heavier bag and we were all proficient enough to grow with our music. We've always been together and helped each other out and progressed. Of course, the management was beautiful too. They were very helpful.

It's hard to say what we'll be getting into. We could step into even heavier things along the lines of modern jazz. We're not really worried about what the audience thinks, but we're very conscious of what is appealing. After all, it's the people out there that make you what you are.

I feel that jazz left the people hanging. It progressed to a point and then went to artists like John Coltrane. The Beatles played music the people wanted to hear. Once they won the respect of the world, they started stretching out and the people grew right along with the Beatles. If our reputation grows, perhaps the people will identify with our progress too. Right now we're happy to be fulfilling our musical intentions as they presently stand. We play honest, real music but it won't remain the same. It has to change. Hopefully the level of our audience will change too and they'll be ready to accept our progress.□

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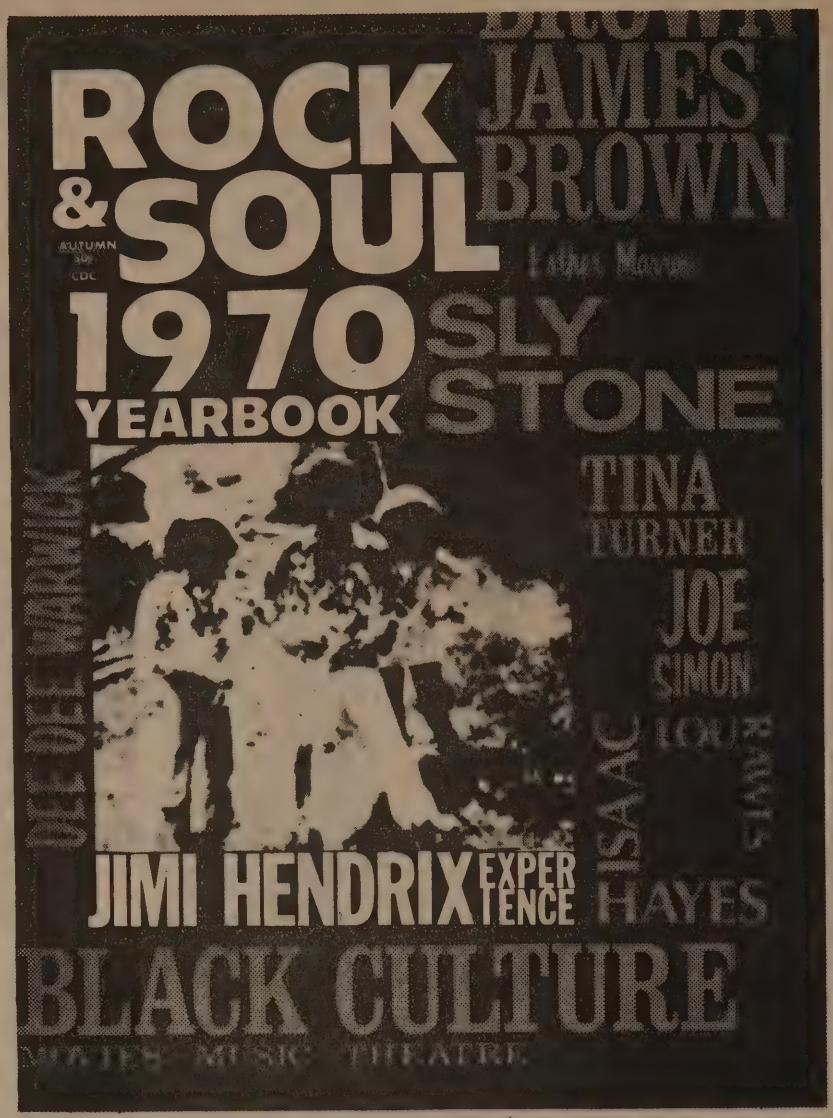

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(continued from page 17)

groups working from a completely opposite philosophy defeated that thinking. Robin had a counter argument.

"They work on the philosophy of 'accept me like I am if you want to or forget it'. Either like it or lump it. But they still act differently and mix only with their own crowd. They get the mystique but in a completely opposite way, the other extreme.

"It's when you take the middle course that you are finished."

As long as Robin can pick up $420,000 in two days I don't think there's much danger of him being mistaken for Harry Blogsworth next door. However, he hasn't been dashing about spending it wildly.

"I put it straight in the bank. I'm not going to spend it just because it's there." Then he added: "When I see something I want then I will go out and buy it."

No celebration then at his new wealth or for his first single, "Saved By The Bell" which was only kept from the top of the British charts by the mighty combined strength of the Rolling Stones, John Lennon and company and Elvis Presley.

"Well, I don't drink," he replied. "But I might go out and buy a few thousand records. I'm quite a record collector." When Robin does spend it is usually to add to his video tape equipment and the $48,000 recording studio he has set up in the front room of his home in Knightbridge. A disc cutter is on order and when that arrives he will not only be able to record but also produce his own demos.

Song writing is a hobby to him and songs, film scores, and musicals flow with astonishing speed. In Germany for three days television promotion, he will be working every night on new songs. In the Bee Gees, new numbers would be played to his brothers to get the first reaction. Now it's either wife Molly or his personal assistant, Ray Washbourne, who travels everywhere with him.

Tom Jones might be recording one of his songs as a single. Robin has written a half dozen songs suitable for Tom and a meeting is being arranged for his return from Germany.

Inspiration for songs comes in all manner of ways. Would you believe from the sound of jet engines! "A turbo prop jet always sounds like a chorus of nuns," said Robin. "And I got 'I Started A Joke' from the sound of a Viscount. There's a nice violin sound from a 707, and a tympani from a crashing jet," he laughed. □

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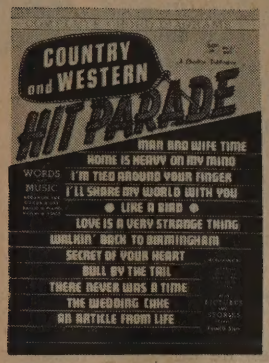

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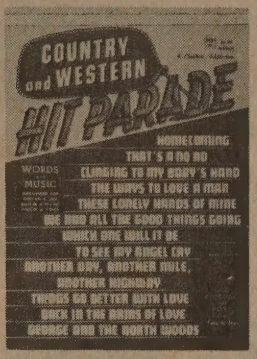

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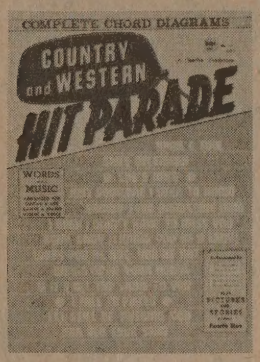

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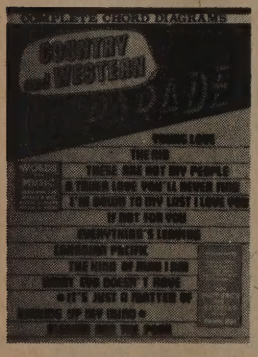

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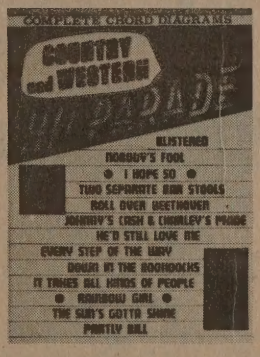

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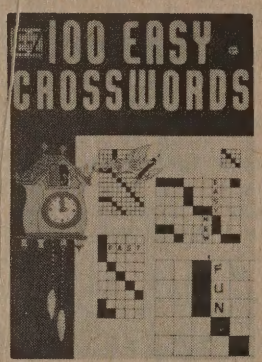

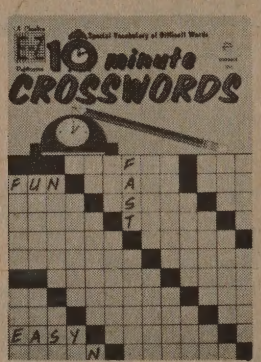

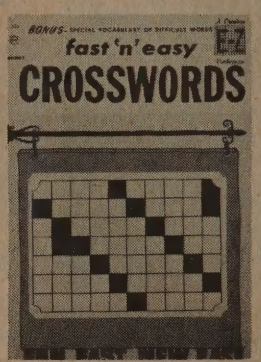

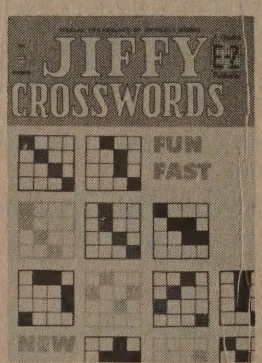

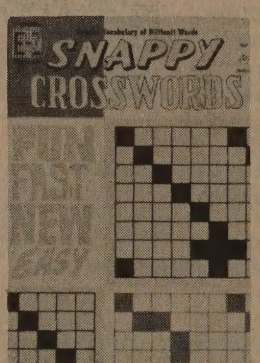

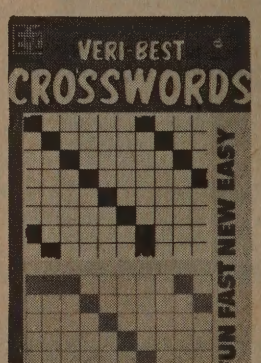

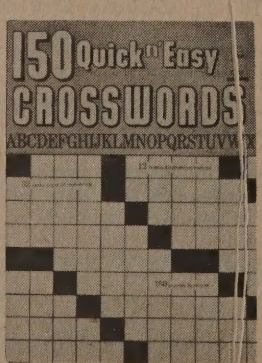

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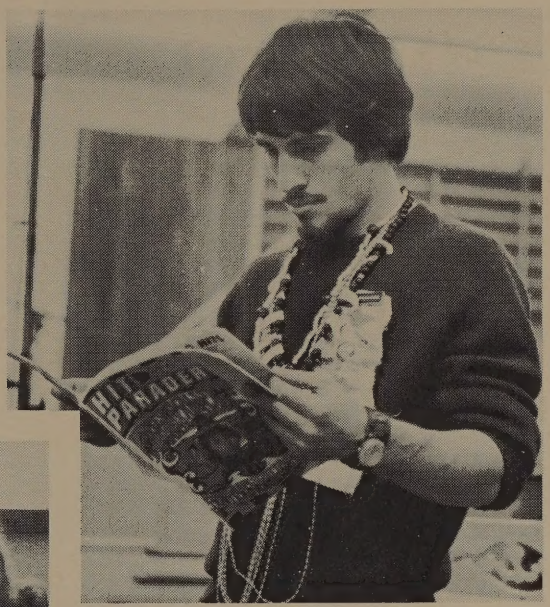

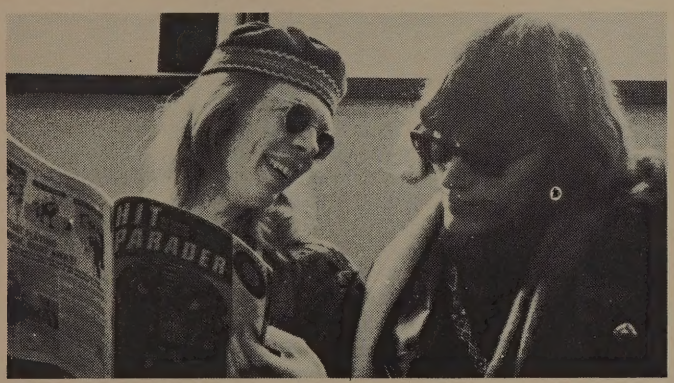

Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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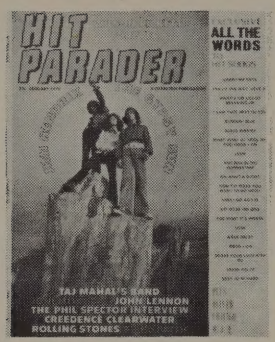
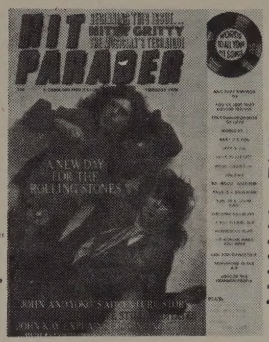


JANUARY, 1970

Jimi Hendrix
Creedence Clearwater
Rolling Stones
Wilson Pickett
Taj Mahal's Band
Blind Faith

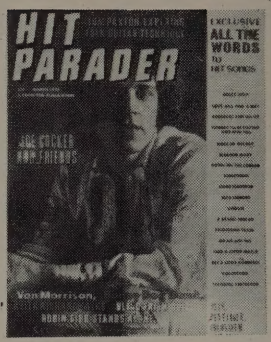
"Carry Me Back"
"Running Blue"
"I Can't Get Next To You"
"Jean"
"Easy To Be Hard"
"That's The Way Love Is"
"When I Die"



FEBRUARY, 1970

Rolling Stones
John and Yoko's Adventure Story
Beach Boys' Mike Love
Steppenwolf's John Kay
Johnny Cash
Deep Purple

"Baby, It's You"
"A Boy Named Sue"
"World Pt. 1"
"So Good Together"
"And That Reminds Me"
"Suspicious Mind"
"I'm Gonna Make You Mine"



MARCH, 1970

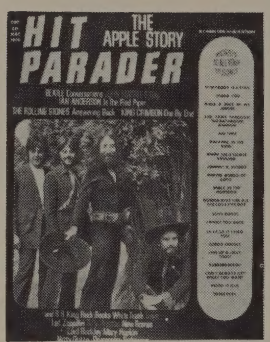
Joe Cocker & Friends
Creedence Clearwater
Van Morrison
Keith Richard Talks
Robin Gibb
Bonzo Dog Band
Blind Faith Quiz

"Holly Holy"
"Na Na Hey Hey"
"Yesterme, Yesteryou"
"Take A Letter Marie"
"Dock Of The Bay"
"Eleanor Rigby"
"Down On The Corner"

APRIL, 1970

Jefferson Airplane
Terry Reid
Bee Gees
Jack Bruce
Eric Clapton
Muscle Shoals Special
Frank Zappa

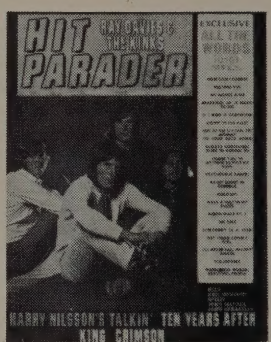
"Whole Lotta Love"
"La La La"
"Jingle Jangle"
"Jam Up & Jelly Tight"
"I Want You Back"
"Raindrops Keep Falling On My Head"



MAY, 1970

Apple Story
Rolling Stones
King Crimson
Led Zeppelin
Mary Hopkin
B. B. King
Lord Buckley

"Thank You"
"No Time"
"Love Bones"
"Everybody Is A Star
"She Came In Through The Bathroom Window"
"Walking In The Rain"



JUNE, 1970

Ray Davies & Kinks
Harry Nilsson
Ten Years After
King Crimson
Spirit
John Mayall
John Sebastian

"How Can I Forget"
"Hold On"
"Thank You"
"I'll Never Fall In Love Again"
"Hey There Lonely Girl"
"No Time"
"Psychedelic Shack"

JULY, 1970

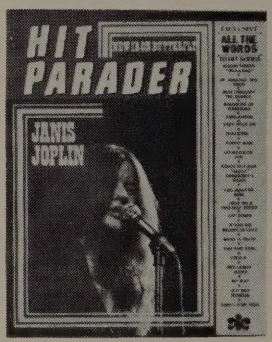
Mick Jagger's Movie
Al Cooper
Alvin Lee
Ike and Tina Turner
David Ackles
N.Y. Rock And Roll Ensemble

"Bridge Over Troubled Water"
"Ma Belle Amie"
"The Rapper"
"Traveling Band"
"Who'll Stop The Rain"
"Kentucky Rain"
"Hey Everybody's Out Of Town"

AUGUST, 1970

John and Yoko
Joe Cocker
Jerry Butler
Moody Blues
New Canned Heat
Ian Anderson

"Woodstock"
"American Woman"
"Let It Be"
"Spirit In The Sky"
"ABC"
"Celebrate"
"Up The Ladder To The Roof"



SEPT, 1970

Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Allman Bros
Simon & Garfunkel

"Up Around The Bend"
"Daughter Of Darkness"
"Soolaimon"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"

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